

16 INSPIRING IDEAS FOR FALL JEWELRY

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INSPIRED DESIGNS FOR THE PASSIONATE BEADER

SuperDuo Splendor

Make these sturdy
& stylish bangles

Hubble Stitch

Learn this NEW
technique p. 16

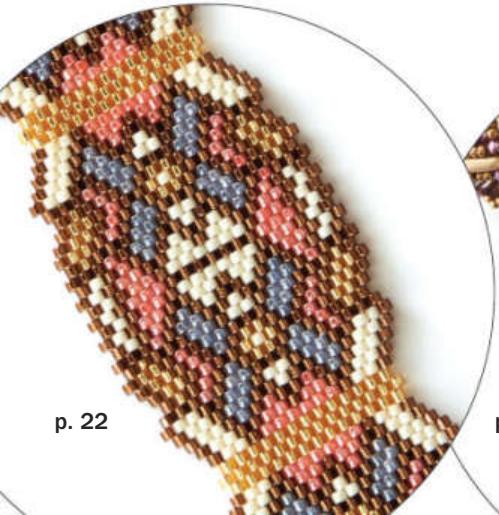
CREATIVE INSPIRATION FROM
top artists

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Cathe Holden p. 21

★ Go Beyond the Basics
with Kassie Shaw p. 66

*make this
BRACELET
with a kit*

FOR DETAILS,
SEE P. 52



SuperDuo Spiral
Bangle by Lisa Kan

OCTOBER/NOVEMBER 2015



Golden Bloom
by
Cynthia Kimura

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Modern Mandalas Necklace
by Beth A. Moser

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AVAILABLE

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Project Rating

Our three-level project rating system is found on the opening page of each project.



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Quick and easy



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Expand Your Techniques

Over the years, I've stumbled across many intriguing variations on traditional beadweaving stitches. However, the invention of a truly *new* stitch was something I had yet to see—until now. We're excited to introduce hubble stitch, a one-of-a-kind technique U.K. based designer Melanie de Miguel discovered while playing around with herringbone and picot stitches. You'll be making "Happy, Hooray Henry Hubbles" in no time; turn to page 16 to experience Melanie's fun approach to teaching this stitch!

If you're looking for intriguing variations on classic stitches, we have several to keep you busy in this issue. In our exclusive preview (page 66) of Kassie Shaw's new book, *Beadweaving Beyond the Basics*, you'll find a spin on right-angle weave she calls DDRAW (double diamond right-angle weave). Then be sure to catch her top five tips for all beaders on page 80. Designers of the Year Barbara Falkowitz and Amy Haftkowycz mix up the most beloved classic, flat peyote stitch, by working end-row turns around leather cord and incorporating two-hole Tila in their Simplicity Bracelet (page 36). Spice up your repertoire by adding metal filigree and simple thread embroidery techniques with Beth A. Moser in her Modern Mandalas Necklace (page 48).

Whether you're trying the all-new hubble stitch, a variation on a classic, or a standby favorite, we hope you enjoy this issue's projects. We had a blast curating this collection for you!

Have fun,

Melinda

Melinda Barta
Editor, *Beadwork* magazine
mbarta@interweave.com

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HAPPENINGS

KITS & VIDEOS WE LOVE



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Learn how to make cubic-right-angle-weave shapes in this earring design from Marcia DeCoster. Page 40 and www.bit.ly/craw-shapes-video

Join spiraling SuperDuos with RAW and peyote stitch in this must-try design from Lisa Kan. Page 52 and www.bit.ly/superduo-spiral-bangle

Kassie Shaw combines bugles, seed beads, and crystals in this easy-to-wear bracelet. Page 66 and www.bit.ly/palisades-bracelet

PLUS! Alternate Colorways Bonus. Do you love our project variations and want to know more about the colors and materials? For information on select alternate colorways featured in this issue, visit beadingdaily.com/OctoberNovember2015Colorways.

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"I MADE TWO BAILS TO CONNECT THE PENDANT TO TUBULAR HERRINGBONE-STITCHED BANDS EMBELLISHED WITH 8MM PEARLS AND 3MM SWAROVSKI BICONES."



NATALIE BEKIC of Bern, Switzerland, turned Rachel Sim's Narcis Pendant (*Beadwork*, June/July 2014) into a lovely bracelet centerpiece.

"I USED RIVOLIS INSTEAD OF THE CRYSTAL SQUARE FANCY STONES AND REPLACED THE 3MM BICONES IN THE CORNERS OF THE COMPONENTS WITH 4MM BICONES."



ANNA NIEŚPIĄŁOWSKA of Józefów, Poland, put her personal touch on Glenda Paunonen and Liisa Turunen's Dramatic Deco Necklace (*Beadwork*, February/March 2014).

"I CREATED A SLIMMER VERSION BY WORKING SIX INSTEAD OF EIGHT BEADS WIDE. I ALSO VARIED THE LENGTH OF THE HERRINGBONE AND CHENILLE STITCH SECTIONS FOR A COMPLETELY DIFFERENT LOOK."



SOL BARRERA WATTERS of the Republic of Panama, Central America, was inspired by Jeanne Evans's Earthen Treasure Necklace (*Beadwork*, December 2014/January 2015) to create a variety of bracelets.

"I WANTED TO MAKE MY VERSION OF THIS DESIGN SYMMETRICAL, SO I OMITTED THE DIAGONAL CURVE THAT JOINED THE ORIGINAL, AND I CONNECTED THE LITTLE PAISLIES IN A CIRCLE AND ADDED 2MM CRYSTALS."

DANA KOENIG of Ho-Ho-Kus, New Jersey, shares her adapted version of Glenda Paunonen and Liisa Turunen's Ravenna Earrings (*Beadwork*, December 2014/January 2015).



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WIRE KNITTER TOOL

Try different stitches to create various patterns

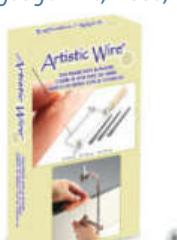


FINDINGS FORMS PATENT PENDING

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THIS ISSUE'S FEATURED ARTISTS

What beadwork styles or techniques intimidate you, and why?



I've always been intimidated by very large pieces. I start out wondering if I have the stamina to complete them, and I worry about the design decisions that could adversely affect the outcome. I admire those who accomplish such large visions.

—*Marcia DeCoster*



I'm not sure if there's a style or technique that intimidates me. I'm curious about and fascinated by techniques I haven't tried yet. One of these techniques is bead crochet. I love the visual smoothness and beautiful patterns of bead-crochet ropes. Learning how to do bead crochet could be one of my future beading goals.

—*Debora Hodoyer*



I'm not intimidated, but intrigued, by soutache bead embroidery. Lack of time rather than lack of desire is what keeps me from trying any new technique or adding it to my design work. I look forward to incorporating textiles into my beadwork, and soutache will be a part of the next chapter in that journey.

—*Lisa Kan*



I'm most intimidated and challenged by freeform beading because there are no rules, guidelines, rows, etc. This technique is where the famous quote, "You need to know the rules to break the rules," comes into play because you have to forget learned techniques and just create. Although freeform beading can be fun once you get started, this technique takes me the longest amount of time to be creative.

—*Beth A. Moser*



I'm intimidated by freeform beadwork and asymmetrical beading. I have a hard time using bead mixes because I end up sorting the beads instead of using them randomly. The closest I've come to being able to embrace freeform is the Faux Ribbon Pendant in my upcoming book, *Beadweaving Beyond the Basics* (www.bit.ly/bead-weaving-beyond-the-basics-contrib). This pattern uses a mix of pearls in various colors and sizes in an asymmetrical placement.

—*Kassie Shaw*



I always avoid designs that involve a two-needle method because I'm never happy with my thread tension. I just don't seem to have enough fingers to keep the thread under control.

—*Carole E. Hanley*



I'm always intimidated when I attempt to bezel a cabochon. This technique is often trial and error, and I become frustrated when I start with too many or too few stitches. When I get it right, though, it's the best feeling—and I love the result!

—*Risa Hoffman*



I enjoy learning just about any beadweaving or wire technique, and I always experience humility in the initial stages. I feel like the more I know, the greater my options are for creating new designs. The one exception to this is cutting metal with a jeweler's saw. This technique intimidates me, and I think I can live without it.

—*Glorianne Ljubich*



I dislike the Cellini spiral technique because the spiral twists while I'm doing it and drives me crazy. As for other techniques, I struggle with attaching clasps because almost every time I do so I get a knot in my thread.

—*Evelína Palmontová*

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'Siren's Bauble Bracelet' featuring Sueded Gold™ Round Beads by TrendSetter Rochelle Peterson.
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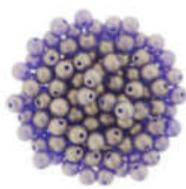
MSG6023: Teal



MSG6008: Capri Blue



MSG3005: Sapphire



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1. Regina Payne (READER PARTICIPANT)

I was delighted to see my favorite bronze shades in this kit. I recently had the urge to create a wide bangle, and this was the perfect opportunity. I added gold seed beads, rivolis, and 4mm pearls. My intention was to create a peyote-stitched band with the illusion of shaped "gathers," while retaining a firm structure. It was fun to see my design come to life as the math in my head worked out. I also stitched some matching earrings.

2. Nichole Nguyen (READER PARTICIPANT)

When I was younger, I often celebrated the conclusion of summer with my grandmother. In homage to the splash of fall colors that trickle down the leaves of my family tree, I made a brooch that I wish my grandmother could have worn.

ATTENTION BEAD ARTISTS, RETAILERS, AND WHOLESALERS: IF YOU WOULD LIKE TO CONTRIBUTE MATERIALS AND

THE RULES: We use our favorites from the materials provided and, where necessary, round out projects with our own supplies.

THE STASH: This fun kit featured a playful mixture of findings from Nunn Design and several types of beads from Beadaholique, including two-hole tiles and bars, classic pearls, and two sizes of Swarovski crystal bicones.



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3. Megan Lenhausen (ASSISTANT EDITOR)

I was inspired by every little detail in this kit. From the earthy-colored seed beads to the eclectic charms, I could tell before even opening the package that this kit was right up my bohemian-style alley. I worked a circular peyote-stitch focal medallion and centered it between the two large jump rings, then hung a charm dangle and a wire-wrapped stone from one of the jump rings. The result—a long, modern design with just the right amount of sparkle.

4. Sandy Julet (READER PARTICIPANT)

I've dabbled with bead embroidery and enjoy the process of creating one-of-a-kind designs. The cabochon is a Lillypilly design that inspired this piece, and the bead kit's branch clasp and flower charms really spoke to me. I titled my piece "A Little Birdie Told Me." I greatly enjoyed participating in the challenge—what fun!



1. Find beads in the brand-new Edelweiss and Infinity cuts from Swarovski's preseason Fall/Winter 2016/2017 collection. Visit www.professional.swarovski.com (wholesale only) or check your favorite bead retailer.

2. Tulip's newest pack of needles includes one of each of the following size needles: 10 sharp, 10 long, 11, and 12. Visit www.carolcypher.com; \$8.50.

3. The dynamic shape and dimension of these 8x4mm pewter herringbone spacer beads add complexity and variation to beaded designs. Visit FusionBeads.com; \$0.65 each.

4. The BeadSmith recently released size 6° Matubo pressed-glass beads in a new shape—3CUT. These 4.1mm beads are available in twenty-seven colors and have 1.6mm holes and thinner walls for more thread

passes. Available at www.helby.com (wholesale only) or your favorite bead retailer.

5. Originally used as hair curlers, Spoolies are now a beading aid. Cut longer threads and wrap the excess around a Spoolie to prevent having to add thread in the middle of a project and to avoid tangling, or use Spoolies for keeping your beaded Kumihimo strands in order. Visit www.baublesbybalonis.net. Packs of 12, \$17.99; packs of 24, \$29.99.

6. Customize these Elegant Elements multistrand clasps to complement your beaded designs by gluing in matching Delicas. Available at www.helby.com (wholesale only) or your favorite bead retailer.

7. The BeadSmith's TRUE2 beads, 2mm fire-polished rounds, are available in nineteen new colors,



including eight metal-plated options.

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8. Mature tumbleweeds are harvested from the Arizona desert, dyed vivid colors using plant-based pigment, and heated and compressed for thirty days to make a brick of "fossilized" tumbleweed from which these cabochons are formed.

Visit www.tumbleweedgems.com for components starting at \$9.99.

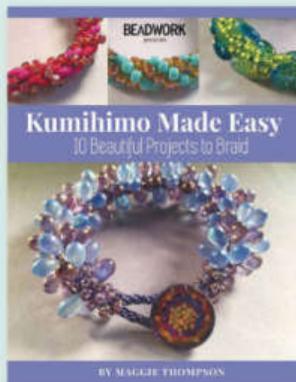
9. The newest addition to Starman's line of melon beads, the 3mm melon, is the smallest of the line. Available at www.starmanwholesale.com (wholesale only) or your favorite bead retailer.

KUMIHIMO FAVORITES

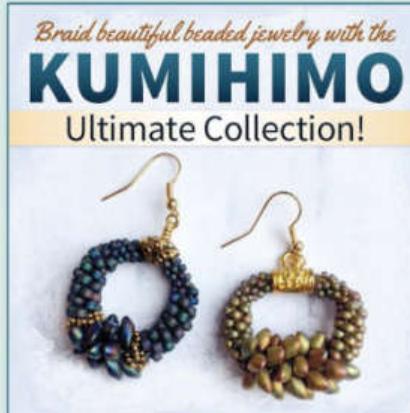
from the *Beading Daily Shop*



Learn new tips, tricks, and necessary techniques to make beaded kumihimo ropes from 2013 Designer of the Year Jill Wiseman in her *Kumihimo with Beads* video. Available as a DVD (\$29.99) at www.bit.ly/kumi-with-beads-dvd or as a video download (\$17.99) at www.bit.ly/kumi-with-beads-download.



Maggie Thompson's eBook *Kumihimo Made Easy: 10 Beautiful Projects to Braid* features ten all-new bracelet and necklace designs using beaded kumihimo. You'll learn new techniques and discover how to incorporate a variety of beads, including magatamas, glass ovals, and stone nuggets, into kumihimo braids. Get your copy for \$12.99 at www.bit.ly/kumihimo-projects-ebook.



The Kumihimo Ultimate Collection contains everything you need to master the beaded kumihimo technique. Included in the collection are the *Kumihimo Made Easy eBook*, three sets of project instructions, and one Kumi Hoops bead kit, all for only \$49.99. Gold kit collection, www.bit.ly/ultimate-kumihimo-collection-gold; blue kit collection, www.bit.ly/ultimate-kumihimo-collection-blue.

Hubble Stitch

Guest Contributor
Melanie de Miguel

Hubble is truly a brand-new beadwork stitch, with a thread path unlike any other, that U.K. based artist Melanie de Miguel discovered while playing with picot and herringbone stitches. Melanie has developed many variations on the basic hubble stitch, including two-drop, three-drop, horizontally spaced out, vertically spaced out, circular, tubular, and inverted hubble stitch. Flat, one-drop hubble stitch, as shown here, produces beautifully lacy beadwork.

As for the stitch name, Melanie states, “I gave it that name mainly because there’s an element of herringbone and ladder stitch to it, which I abbreviate to HB and L in my beadwork patterns. Put them together and you get HBL, or hubble!”

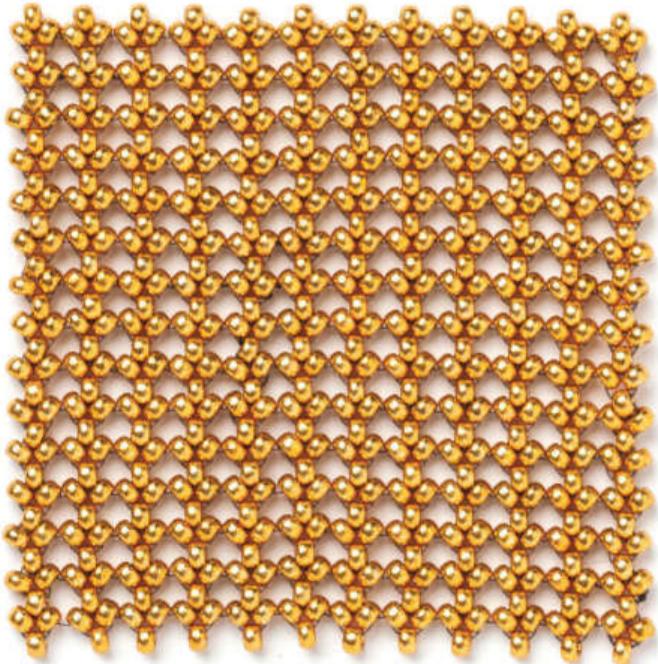
MATERIALS & TOOLS

Size 11° seed beads in one or more colors
Beading thread
Scissors
Size 10 beading needle

Getting Started

When I teach beadwork, I try to draw parallels with common recognizable shapes to help students position their needles in the correct spot. For example, peyote stitch is characterized by a one up, one down bead formation, which I think looks like the turrets on a medieval castle—so I call the up beads “turret beads.” I’ve had a lot of fun going through this mental process while working hubble stitch—and you’ll soon see why!

When you’re first learning and practicing all the possibilities of hubble stitch, I suggest that you make small test swatches, about 6 hubble stitches wide and 6 rows long, using about 3' of thread and one color of size 11° seed beads.



COURTESY: MELANIE DE MIGUEL

Foundation Row

No matter how experienced you are, the initial stitches in a piece of beadwork tend to be fiddly. In addition, the foundation row is often worked differently. It’s only on the second row that things begin to settle down and the true stitch can be worked. And hubble stitch is no exception!

Hubble 1, Phase 1: String 3 beads; pass through the first bead strung to form a circle (Fig. 1, blue thread). Note: Each hubble stitch consists of 2 phases.

Hubble 1, Phase 2: String 1 bead; pass through the next bead of the previous phase, setting the new bead firmly in place (Fig. 1, red thread). This completes 1 foundation hubble stitch.

Hubble 2: Repeat Phase 1 (Fig. 2, blue thread). Don’t be tempted to pass the needle through any beads of the previous hubble stitch. Repeat Phase 2 to complete the second foundation hubble stitch (Fig. 2, red thread).

Snuggle up: Within a row, individual adjacent hubble stitches should be only just touching—but not so tightly that they’re actually under one another because this would corrupt the straight line formation that’s particularly important in the foundation row. This all takes a little practice, but it will become automatic as you progress.

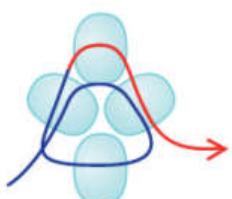


Fig. 1

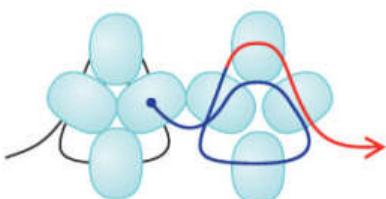


Fig. 2

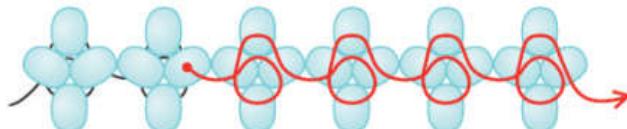


Fig. 3



Fig. 4



"Hooray" Headstand

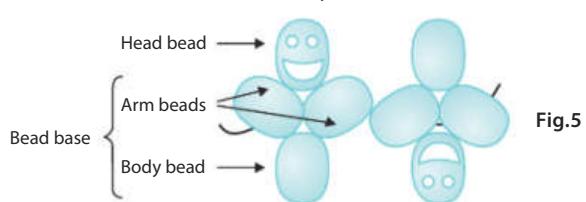


Fig. 5

Complete Row 1: Continue working hubble stitches (both Phase 1 and Phase 2) as before, snuggling up the hubble stitches along the way (Fig. 3).

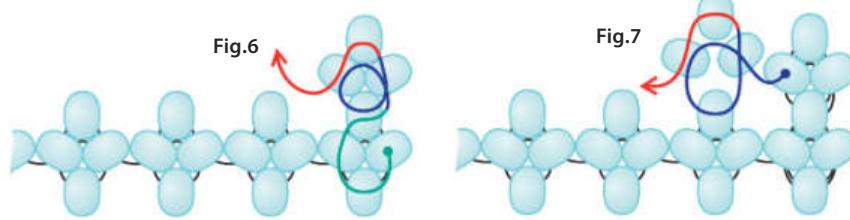
Heads up: Take a close look at your line of beadwork; notice that each foundation hubble stitch has a definite shape, with a bottom (the 3-bead base of Phase 1) and a top (the picot tip bead of Phase 2). In reality, as you can see in the photograph above, the hubble stitches don't actually lay exactly as depicted in Fig. 3; some point upward and some point downward because they're all simply connected by a single thread. However, you can individually swivel them around to the upright position as you work the second row—so don't try to correct them before continuing.

Now here's where my "drawing a parallel" thought process kicks in. To me, when the hubble stitches are upright, they look like a row of table-foosball players, with their downward pointing bodies and their arms and heads held high—little Henrys, joyfully shouting "Hooray" (Fig. 4).

When they're upside down, they look as if they're doing headstands! To help you understand which beads I refer to in the instructions, the Phase 2 bead is the head bead; the bead vertically opposite, pointing downward and central, is the body bead; and the remaining 2 beads, on either side of the head, are the arm beads. The body and arm beads constitute the bead base. Lastly, another way of recognizing whether your hubble stitches are upright or not is that the



COURTESY: MELANIE DE MIGUEL



thread between stitches always emerges from under their arms (Fig. 5).

It's important that you recognize which way is up for the foundation hubble stitches because the direction has implications in subsequent rows. In addition, a single Henry doing a headstand will be very obvious next to the others and will spoil the uniformity.

Step up: To step up for the next row, weave through the last hubble stitch of the current row to exit from the head bead (Fig. 6, green thread). *Note:* The thread will exit away from the beadwork, ready for the next row.

Row 2

Hubble 1, Phase 1: String 2 beads; pass through the last bead exited (the head bead below) and the first bead just added to form a circle (Fig. 6, blue thread).

Hubble 1, Phase 2: String 1 bead; pass down through the next arm bead (Fig. 6, red thread).

Check position: Look carefully at the next foundation hubble stitch and ask yourself this very important question: "Is he a Happy, Hooray Henry Hubble, or is he standing on his head?" *Note:* You'll have to ask the same question for every new hubble stitch of Row 2. Once Row 2 is complete, it will no longer matter because the hubble stitches will be set in their positions and will no longer be able to swivel.

Hubble 2, Phase 1: String 2 beads. Ask the all-important question to ensure that the next hubble stitch is saying Hooray (if it's not, swivel it around like a foosball player; you can do this with the tip of the needle in the head bead). Pass through the next head bead of the previous row. *Note:* Your needle will point toward the start of this row, so it will feel like a backstitch. Pass through the first bead just added (Fig. 7, blue thread).

Hubble 2, Phase 2: String 1 bead; pass down through the next arm bead (Fig. 7, red thread).

Complete Row 2: Continue working Row 2, Hubble 2 (both Phase 1 and Phase 2) as before across the row. Step up exactly as you did at the end of the foundation row.

Row 3 and Beyond

Repeat Row 2 as desired to increase the length of the beadwork. You no longer need to ask the important question for the third and subsequent rows because the hubble stitches will already be shouting Hooray! ●

MELANIE DE MIGUEL has been beading since age ten and is now an international beadwork tutor and designer. She is the creator of the brand-new hubble stitch. You can contact Melanie through her BeadSchool website, www.beadschool.co.uk; on Facebook at www.facebook.com/beadschool.mel or www.facebook.com/HubbleStitch; or via email at beadschool@gmail.com.



LET'S HUBBLE!

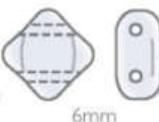
Learn more in Melanie's book *Let's Hubble: A Journey into the Brand New Beadwork Stitch*, available directly from the publisher: Sue Richardson

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Meet
Cathe Holden



JENNY EWICK PHOTOGRAPHY

CATHE HOLDEN HAS "THE EYE"; the eye for the dusty vintage find and how to make it sing with new life in an art piece or a living room vignette. She has the eye for making something inspired. Simply put, Cathe has the eye for knowing how to take the ordinary and make it extraordinary!

A maker, designer, collector, blogger, and

author, Cathe teaches workshops out of her aptly named Inspired Barn in northern California, in wine country.

Now you can join Cathe on her creative exploration as she teaches and inspires you to take home décor to a whole new level, and transform simple into spectacular. Develop your "eye" and create your own stunning home décor with Cathe Holden's Inspired Barn video and kit series where creativity is homegrown.



Cathe Holden

We're excited to introduce Cathe Holden, one of F+W's top new artists! Cathe combines different mediums across various crafts to create unique pieces from everyday found objects.

We recently sat down with Cathe to talk about her new *Inspired Barn Creative Workshops* video and kit series.



Inspired Barn Creative Workshops Video + Kit Series

Join Cathe for her *Inspired Barn Creative Workshops* cross-craft videos, in which she demonstrates how to make an ephemera DIY felt tray and coaster set, a mixed-media coat hook, a yarn-wrapped mirror and laurel wreath, and more! Individual videos can be downloaded from CraftDaily.com and will be combined into a single DVD, *Six DIY Wall and Home Décor Projects with Cathe Holden at the Inspired Barn*. Kits will be available for each video workshop at interweavestore.com. See page 20 for more information.



Cathe's Eclectic Projects

Cathe has dozens of cross-craft projects available on her website, Just Something I Made.



Clockwise from left: Craft Studio Organizing: Ribbons, www.bit.ly/ribbon-organizer. Embroidered Flour & Feed Sack Wall Art, www.bit.ly/flour-sack-embroidery. Summer Cherries Tablecloth Weights, www.bit.ly/cherry-weights. Pillow Lettering: Cheater Embroidery, www.bit.ly/pillow-embroidery.

Q: How did you get started as an artist?

A: I was hired as a commercial artist with an advertising agency at the young age of seventeen, which launched me into a long and exciting career as a graphic designer. After I became a mother, I used my design skills to transfer my creativity into crafting.

Q: What was the inspiration behind your *Inspired Barn Creative Workshop* videos?

A: I enjoy traveling to creative events to speak and teach, but I realized that the large building on our property, which I now call the *Inspired Barn*, was the perfect venue for teaching locally. Unfortunately, teaching primarily in Northern California limits my workshop availability. My new video series, all filmed at the *Inspired Barn*, will be available for anyone to access!

Q: We love that you use so many repurposed objects and materials! Where do you find your materials?

A: Flea markets are the most fun place to source inexpensive vintage materials for crafting. I also frequent the recycling area of our local landfill and all the thrift stores in our area. And I've found some great pieces on the cheap from antiques stores.

Q: Do you have an all-time favorite project or creation?

A: Although it might be considered a space rather than a project, the *Inspired Barn* is by far my favorite creation. It's a perpetual craft project that satisfies all my creative endeavors: graphic design, crafting home décor, collecting and utilizing vintage goods, and decorating.

Q: Why do you think your projects appeal to crafters who work across different mediums?

A: My projects are appealing to cross-crafters because I experiment with contrast, combining the most unlikely items into a single composition. I use current and vintage materials and objects, I add handmade and store-bought embellishments, and I utilize both old and new tools.

Q: We noticed that you incorporate beads into some of your work; why do beads appeal to you?

A: Beads make beautiful eye-catching stamens in flowers, and strung beads create fabulous element borders. Strung or unstrung beads make unique collage and mixed-media embellishments.

Inca Gold Bracelet *Carole E. Hanley*

Whether you use subtle or vibrant colors,
this brick-stitch bracelet will hold your
interest as it's worked.



TECHNIQUES

ladder stitch
brick stitch

PROJECT LEVEL

MATERIALS

3 g silver-lined gold size 11° cylinder beads (A)
5 g silver-lined brown size 11° cylinder beads (B)
2 g light yellow Ceylon size 11° cylinder beads (C)
2 g crystal-lined gray size 11° cylinder beads (D)
2 g crystal-lined salmon luster size 11° cylinder beads (E)
1 gold-plated 7×12mm lobster clasp
2" of gold-plated 3×4mm curb extension chain with charm
White size B Nymo nylon beading thread

TOOLS

Scissors
Size 11 beading needle

FINISHED SIZE

7" (adjustable to 9")

Carole used the following Delica color numbers for this project: DB42 for A, DB150 for B, DB203 for C, DB242 for D, and DB235 for E.

This bracelet from British designer Carole E. Hanley is the third project in our four-part Pattern Play series. Each design in the series is made with brick stitch and cylinder beads and features original patterns with creatively shaped edges. Look for more of Carole's inventive beadwork in our June/July 2015, August/September 2015, and December 2015/January 2016 issues.

1) BAND. Use ladder stitch and brick stitch to form the bracelet band:

Row 1: Use 6' of thread to string 2A; pass through the beads again and exit the first A strung, leaving a 6" tail (Fig. 1).

Row 2 (increase): String 2A; pass under the exposed thread loop between the 2A of Row 1, then pass back through the last A added (Fig. 2, blue thread). String 1A; pass under the same exposed thread loop and back through the last A added (Fig. 2, red thread).

Row 3 (increase): String 1A and 1B; pass under the nearest exposed thread loop and back through the last B added. String 1B; pass under the next exposed thread loop and back through the last B added. String 1A; pass under the same exposed thread loop as in the previous stitch and back through the last A added (Fig. 3, blue thread).

Row 4 (increase): String 2A; pass under the nearest exposed thread loop and back through the last A added. String 1A and pass under the next exposed thread loop and back through the last A added; repeat. String 1A; pass under the same exposed thread loop as in the previous stitch and back through the last A added (Fig. 3, red thread).



Fig. 1: Working Row 1



Fig. 2: Stitching Row 2

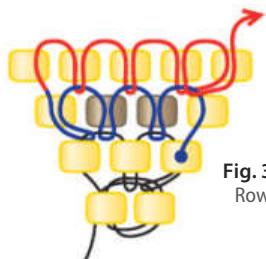
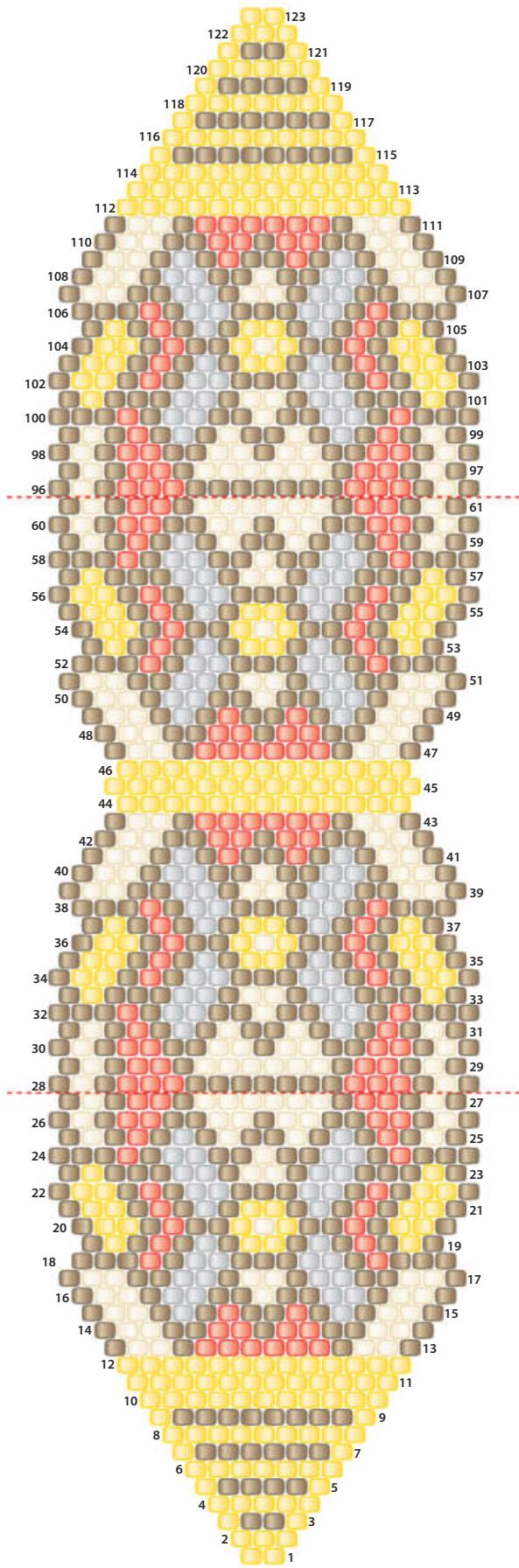


Fig. 3: Working Rows 3 and 4



artist's tip

Use medium tension so the bracelet remains flexible.

Fig. 4: Brick-stitch pattern

REPEAT ROWS
28-61
ONCE

- A
- B
- C
- D
- E

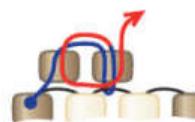


Fig. 5: Forming a decrease at the start of Row 18



Fig. 6: Forming a decrease at the end of Row 18

Rows 5-17 (increases): Continue in brick stitch, following the pattern in Fig. 4 to form increases. Note: The last 2 stitches of each row will be formed in the same exposed thread loop.

Row 18 (decrease): String 2B; skip the nearest exposed thread loop and pass under the next exposed thread loop. Pass back through the last B added (Fig. 5, blue thread). Pass back through the first 2B of this row to make the edge bead sit flat against the previous row (Fig. 5, red thread). Continue brick-stitching the row as before, adding 1 bead to each exposed thread loop and following the pattern in Fig. 4. Note: The last 2 stitches of decrease rows are not formed in the same exposed thread loop as when making increases (Fig. 6).

Rows 19-61: Continue in brick stitch, following the pattern in Fig. 4, to form increases and decreases. When working increase rows, follow the thread paths of Rows 3 and 4; when working decrease rows, follow the thread path of Row 18.

Rows 62-95: Repeat Rows 28-61.

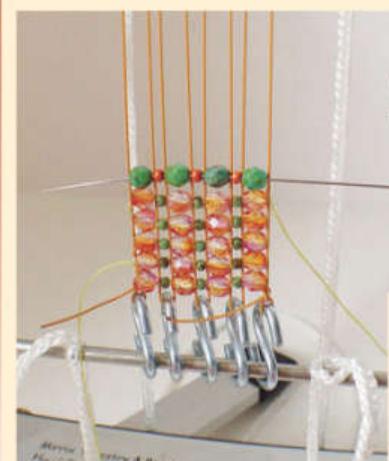
Rows 96-107: Continue in brick stitch, following the pattern in Fig. 4, to form increases and decreases.

Rows 108-123 (decreases): Continue in brick stitch, following the pattern in Fig. 4, to form decreases.

2) CLASP. String the ring of the clasp and pass through the 2A of Row 123; repeat the thread path several times to reinforce. Secure the working thread and trim. Using the tail thread, repeat this entire step to attach the end of the chain that's opposite the charm to Row 1. ●

CAROLE E. HANLEY came to beading almost by accident via a knitting group. She lives in the northeast of England, where she knits, crochets, quilts, and continues to explore her main passion—beadwork.

RESOURCES Check your favorite bead retailer or contact: Delica cylinder beads, Nymo nylon beading thread, and all other materials: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.



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Opulent Octahedron Necklace



FURTHER EXPLORE
the geometry of beading with four brand-new videos from Cindy Holsclaw, available at www.bit.ly/cindy-holsclaw-videos.



Challenge yourself to make these self-supported geometric beaded beads with sparkly crystals and two-hole bars, then string them with crystal pearls for a gorgeous necklace!

1) BEADED BEADS. Use triangle weave and circular peyote stitch to form the eight-sided beaded beads:

Side 1: Use 4' of thread to string {1E, 1B, 1G, and 1B} three times, leaving a 3" tail. Pass through the beads again (same holes when necessary) to form a circle. Step up through the first then second holes of the first E strung (Fig. 1, orange thread). *Note:* You will now begin stitching in the opposite direction.

Embellishment: String 1C and pass through the second (inside) hole of the next E; repeat twice. Pass through the first C added (Fig. 1, green thread). String 3A and pass through the outside hole of the next E, then string 3A and pass through the next C; repeat twice (Fig. 1, blue thread). Pass through the nearest 3A/1E (outside hole)/1B/1G/1B (Fig. 1, red thread).

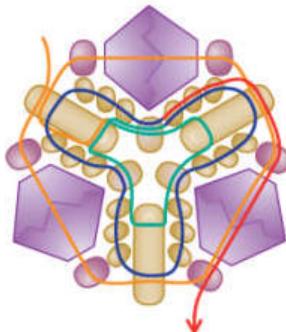


Fig. 1: Stitching Side 1 and Embellishment

Side 2: String {1E, 1B, 1G, and 1B} twice.

String 1E; pass through the last 1B/1G/1B exited in the previous side. Repeat the entire thread path of this side (same holes when necessary) and step up through the inside hole of the first E added (Fig. 2, orange thread). Repeat Embellishment on this side (Fig. 2, green thread). *Note:* You will exit back through the second 1B/1G/1B set added in this side.

Side 3: Repeat Side 2 and Embellishment (Fig. 2, blue thread). Pass through the next E (outside hole)/1B/1G/1B to exit back through the first 1B/1G/1B set added in this side (Fig. 2, red thread).

Side 4: Repeat Side 2.

Side 5: Repeat Side 3.

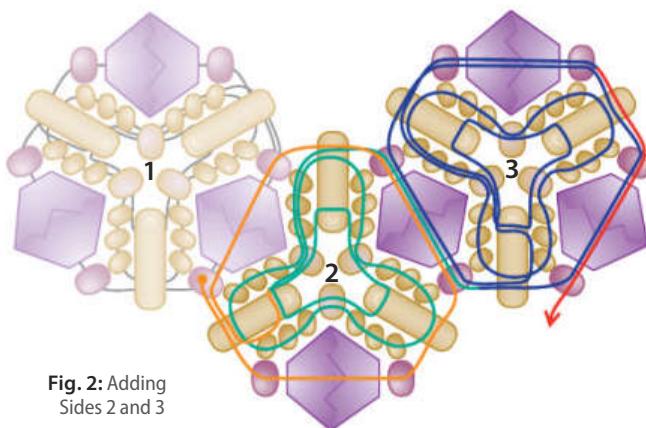


Fig. 2: Adding Sides 2 and 3

TECHNIQUES

triangle weave

circular peyote stitch

stringing

crimping

PROJECT LEVEL

PROJECT LEVEL

MATERIALS

3 g metallic bronze size 15° Japanese seed beads (A)

2 g eggplant Duracoat galvanized size 11° Japanese seed beads (B)

2 g gold iris size 11° Japanese seed beads (C)

1 g California gold rush 3.8×1mm O beads (D)

10 g matte metallic flax 6×3mm 2-hole bars (E)

28 lilac shadow 4×3mm crystal rondelles (F)

60 lilac shadow 6mm crystal bicones (G)

12 iridescent purple 8mm pearl rounds (H)

10 iridescent purple 12mm pearl rounds (J)

1 gold-plated 10×20mm hook-and-eye clasp with 5mm soldered rings

2 gold-plated 2mm crimp tubes

2 gold-plated 4mm crimp covers

Smoke 6 lb FireLine braided beading thread

22" of gold-plated .019 beading wire

TOOLS

Scissors

Size 11 or 12 beading needle

Wire cutters

Crimping pliers

FINISHED SIZE

18"

artist's tip

The beaded beads can be strung through either their triangular sides or through their corners.

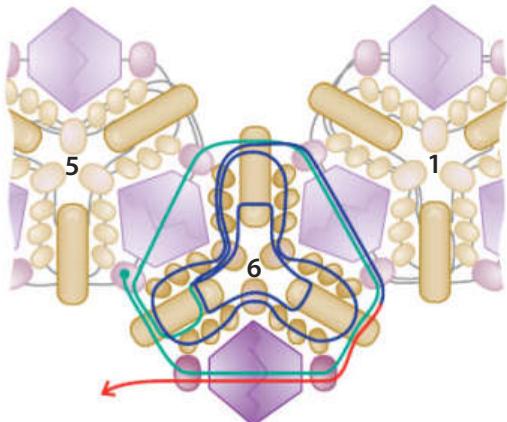


Fig. 3: Joining Sides 1 and 5 with Side 6

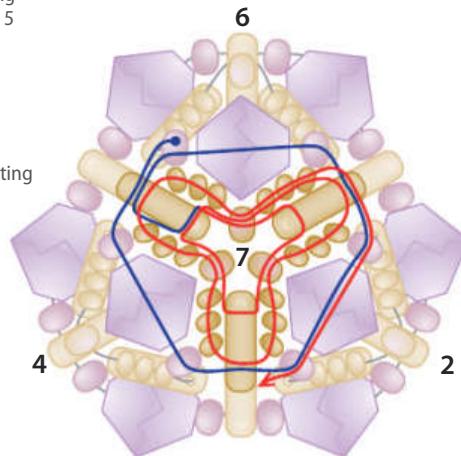


Fig. 4: Completing Side 7

Side 6: Fold the ends of the strip toward each other, positioning Side 5 to the left and Side 1 to the right. String 1E, 1B, 1G, 1B, and 1E; pass back through the first 1B/1G/1B set of Side 1. String 1E; pass through the last 1B/1G/1B exited in Side 5. Step up through the outside then inside holes of the first E added in this side (Fig. 3, green thread). Repeat Embellishment (Fig. 3, blue thread). Pass through the next E (outside hole)/1B/1G/1B to exit back through the first 1B/1G/1B set added in this side (Fig. 3, red thread).

Side 7: String 1E and pass through the nearest 1B/1G/1B; repeat twice. Step up through the outside then inside holes of the first E added in this side (Fig. 4, blue thread). Repeat Embellishment (Fig. 4, red thread).

Side 8: Weave through beads to exit the bottom 1B/1G/1B set of Side 3. Repeat Side 7, joining and embellishing Sides 1, 3, and 5

and completing the eighth side. Secure and trim the threads. Set aside.

Repeat this entire step four times for a total of 5 beaded beads.

2) STRINGING. Use the beading wire to string 1 crimp tube, 1D, and the soldered jump ring attached to one half of the clasp; pass back through the D and the crimp tube and crimp. Cover the crimp tube with 1 crimp cover. String 3D. String {1F, 1H, 1F, 1D, 1H, and 1D} three times. String 1F, 1J, 1F, 1D, 1J, 1D, 1F, 1J, 1F, and 1D.* String {1 beaded bead, 1D, 1F, 1J, 1F, and 1D} four times.

Note: When stringing the beaded beads, pass through the hole formed by the ring of C beads in the center of a side embellishment. String the remaining beaded bead; repeat from the beginning of this step to *, reversing the stringing sequence and connecting to the soldered ring attached to the remaining half of the clasp. ●

CINDY HOLSCLAW is a beading designer and a national teacher who specializes in beadwork inspired by science, geometry, and the natural world. As a trained biochemist, Cindy's background in science shapes her approach to her designs, and she loves incorporating geometric and chemical structures into her beadwork. Visit www.bit.ly/make-beaded-beads for Cindy's on-demand webinar *How to Make Beaded Beads* and www.bit.ly/stitch-praw for her on-demand webinar *How to Stitch Prismatic Right-Angle Weave*. Visit Cindy's website at www.beadorigami.com.

RESOURCES Check your favorite bead retailer or contact: Swarovski crystals, crystal pearls, and CzechMates 2-hole bars: Fusion Beads.com, (888) 781-3559. Duracoat galvanized Japanese seed beads and other Japanese seed beads, Soft Flex beading wire, and all other materials: Out On A Whim, (800) 232-3111, www.whimbeads.com.

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Fanciful Feathers Necklace

PENNY DIXON



Drops and mini daggers bring an abundance of texture to this layered necklace while four-hole QuadraTiles speed up the strap's construction time.



1) BASE. Use a variation of right-angle weave to form the necklace base:

Front Unit 1: Use 5' doubled thread to string the front-left hole of 1G, 1B, 1M, and 1B; pass down through the front-right hole of the current G, leaving a 3" tail. String 1A, 1B, 1E, 1B, and 1A; pass up through the front-left hole of the current G, through the 1B/1M/1B/1G (front-right hole), and through the first A strung (Fig. 1, purple thread).

Front Unit 2: String 1B, 1D, 1B, 1A, 1G (front-left hole), 1B, and 1M; pass down through the second B, the G (front-right hole), and the next A of the previous unit. Pass through the 1B/1D/1B/1A/1G (front-left hole)/1B just added (Fig. 1, orange thread).

Front Unit 3: String 1M and 1B; pass down through the front-right hole of the current G. String 1A, 1B, 1E, and 1B; pass up through the nearest 1A/1G (front-left hole)/1B of the previous unit and through the 1M/1B/1G (front-right hole)/1A just added (Fig. 1, green thread).

Front Units 4–20: Repeat Front Units 2 and 3 eight times. Repeat Front Unit 2 (Fig. 1, blue thread).

Front Unit 21: String 1M and 1B; pass down through the front-right hole of the current G. String 1A, 1B, 1E, 1H, 1E, and 1B; pass up through the nearest 1A/1G (front-left hole)/1B of the previous unit and through the 1M/1B/1G (front-right hole)/1A just added (Fig. 1, red thread).

Front Units 22–57: Repeat Front Units 2 and 21 eighteen times.

Front Units 58–77: Repeat Front Units 2 and 3 ten times (Fig. 2, green thread).

End Unit 1: String 1B and 1A; pass up through the back-right hole of the current G (Fig. 2, blue thread). String 7B and pass up through the back-right hole of the current G (Fig. 2, red thread); repeat the thread path to reinforce. Turn the beadwork over so that the M are along the top edge and the working thread exits the left end of the base.

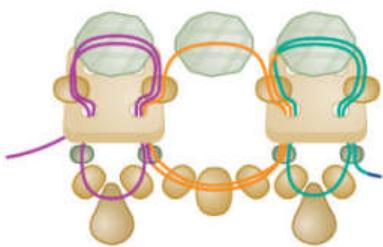


Fig. 1: Stitching Base Front Units 1–21

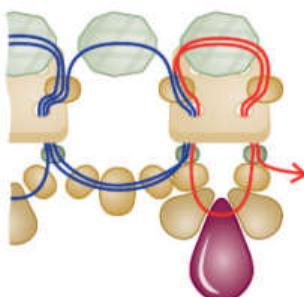
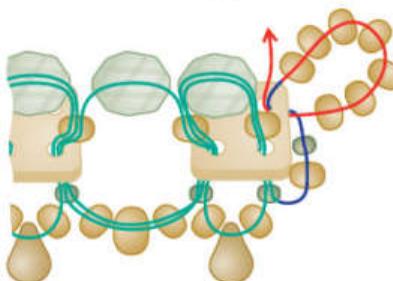


Fig. 2: Adding Base Front Units 58–77 and End Unit 1



TECHNIQUES

right-angle weave variation

netting

circular and tubular peyote stitches

PROJECT LEVEL **000**

MATERIALS

2 g dark topaz olive gold luster size 15° Japanese seed beads (A)

15 g starlight permanent finish size 11° Japanese seed beads (B)

1 g matte mauve mocha size 11° cylinder beads (C)

2 g starlight permanent finish size 8° Japanese seed beads (D)

1 g dark bronze 3.4mm Japanese drops (E)

67 matte metallic flax 2.5×6mm mini daggers (F)

39 matte metallic flax 6mm 4-hole QuadraTiles (G)

19 copper rose polychrome 4×6mm teardrops (H)

5 matte opaque red-bronze vega 12×16mm pear-shaped drops (J)

3 ruby 4mm crystal bicones (K)

1 foil-back chrysolite opal 8.2mm crystal chaton (L)

77 opaque green luster 4mm fire-polished rounds (M)

38 amethyst/blue/crystal luster 6mm fire-polished rounds (N)

1 gold-plated 6×12mm lobster clasp

6 gold-plated 6mm jump rings

Smoke 6 lb FireLine braided beading thread

TOOLS

Scissors

Size 12 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE

17" (with 1½" focal)

artist's tip

Use a small paintbrush to spread a thin layer of Renaissance wax on the mini daggers and QuadraTiles to help preserve the matte finish.

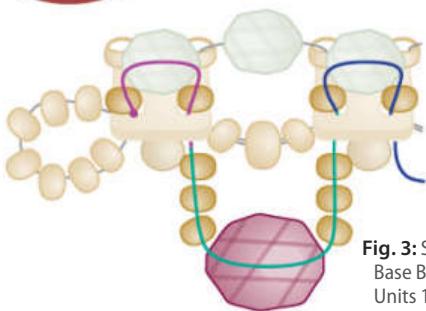


Fig. 3: Stitching Base Back Units 1-22

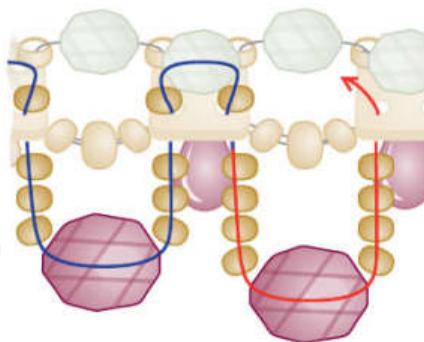


Fig. 4: Working Base End Unit 2 and Top Edge

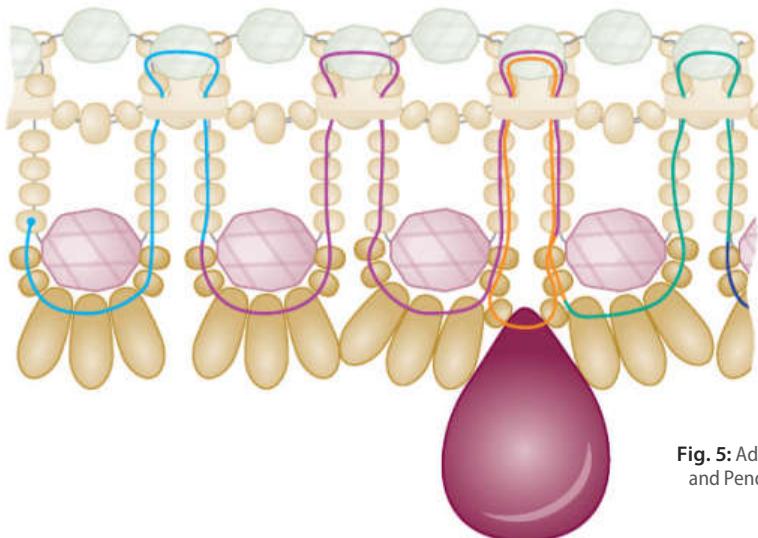


Fig. 5: Adding Dagger, Pear, and Pendant Fringes

Back Unit 1: Note: In this and all subsequent back units, the holes of the G that face you are referred to as front holes for instructional purposes, even though you're actually viewing the back of the base. String 1B; pass back through the nearest M. String 1B; pass down through the front-right hole of the current G (Fig. 3, purple thread; back view of the base shown).

Back Unit 2: String 3B, 1N, and 3B; pass up through the front-left hole of the next G (Fig. 3, green thread).

Back Units 3-21: Repeat Back Units 1 and 2 nine times. Repeat Back Unit 1 (Fig. 3, blue thread).

Back Unit 22: String 4B, 1N, and 4B; pass up through the front-left hole of the next G (Fig. 3, red thread).

Back Units 23-56: Repeat Back Units 1 and 2 seventeen times.

Back Units 57-77: Repeat Back Units 1 and 2 ten times. Repeat Back Unit 1.

End Unit 2: Turn the beadwork over so that the working thread exits the left end of the

base. String 7B and pass down through the back-left hole of the current G (Fig. 4, green thread); repeat the thread path to reinforce. String 1A and 1B; pass up through the nearest 1A/1G (front-left hole)/1B/1M of Front Unit 1 (Fig. 4, blue thread).

Top Edge: String 1A and pass through the next M (Fig. 4, red thread); repeat seventy-five times. Secure the threads and trim.

2) FRINGES. Use netting to embellish the center of the base with fringe made of mini daggers and pear-shaped drops:

Prepare: Turn the beadwork over with the back units faceup. Start 7' of new thread that exits down through the fourth B of Back Unit 22, leaving a 3" tail.

Dagger Fringe 1: String 2B, 3F, and 2B; pass through the next 4B/1G (front-left hole)/1B/1M/1B/1G (front-right hole), and 4B of the next back unit of the base (Fig. 5, turquoise thread; back view of the beadwork shown).

Dagger Fringes 2 and 3: Repeat Dagger Fringe 1 twice (Fig. 5, purple thread).

Pear Fringe 1: String 3B, 1J, and 1B; pass up through the last 2B added in the previous dagger fringe and weave through beads to exit the first 2B just added (Fig. 5, orange thread). String 3F and 2B; pass up through the nearest 4B/1G (front-left hole)/1B/1M/1B/1G (front-right hole)/4B of the next back unit of the base (Fig. 5, green thread).

Dagger Fringes 4 and 5: Repeat Dagger Fringe 1 twice.

Pear Fringe 2: Repeat Pear Fringe 1.

Dagger Fringe 6: Repeat Dagger Fringe 1 (Fig. 5, blue thread).

Pendant Fringes: String 3B, 1D, and 3B, then pass through the next 4B/1G (front-left hole)/1B/1M/1B/1G (front-right hole), and 4B (Fig. 5, red thread); repeat.

Dagger Fringes 7 and 8: Repeat Dagger Fringe 1 twice.

Pear Fringe 3: Repeat Pear Fringe 1.

Dagger Fringes 9 and 10: Repeat Dagger Fringe 1 twice.

Pear Fringe 4: Repeat Pear Fringe 1.
Dagger Fringes 11 and 12: Repeat Dagger Fringe 1 twice. Secure the threads and trim. Set the beadwork aside.

3) PENDANT. Use circular and tubular peyote stitches to bezel a crystal chaton, then embellish it with netting and attach it to the pendant fringes:

Round 1: Use 3' of thread to string {1B, 2C, 1A, and 2C} four times, leaving a 5" tail. Pass through all the beads again to form a tight circle and step up through the first B strung (Fig. 6, blue thread).

Round 2: String 1A, 1B, and 1A and pass through the next B of Round 1; repeat three times. Pass through the first 2C/1A/2C of Round 1 (Fig. 6, red thread).

Round 3: Note: The B added in this round will sit on top of the B of Round 1. String 1B and pass through the next 2C/1A/2C of Round 1; repeat three times. Step up through the first B added in this round (Fig. 7, green thread).

Round 4: String 4C and pass through the next B of Round 3; repeat. Place the L faceup in the bezel. String 4C and pass through the next B of Round 3; repeat. Step up through first 4C added in this round (Fig. 7, blue thread).

Round 5: String 1B and pass through the next 4C of Round 4; repeat three times (Fig. 7, red thread).

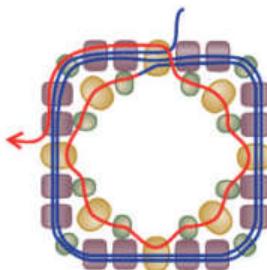


Fig. 6: Completing Rounds 1 and 2 of the pendant

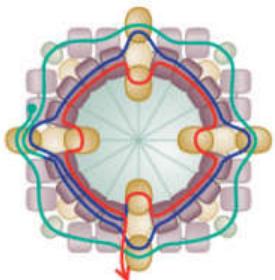


Fig. 7: Adding Rounds 3-5 of the pendant



ALTERNATE COLORWAY
 information for this bangle, as well as other projects, can be found at beadingdaily.com/OctoberNovember2015Colorways

Round 6: String 3A and pass through the next 4C of Round 4; repeat three times. Step up through the nearest B of Round 3 (Fig. 8, purple thread).

Round 7: String 1C, 1B, and 1C; pass through the next A of Round 1. String 1C, 1B, and 1C; pass through the next B of Round 3. Repeat from the beginning of this round three times. Step up through the first 1C/1B/1C added in this round (Fig. 8, orange thread).

Round 8: String 1B; pass through the next 1C/1B of Round 7. String 1A, 1K, and 1A; pass through the next 1B/1C of Round 7. String 1B; pass through the next 1C/1B/1C

of Round 7, 1B of Round 3, and 1C/1B/1C of Round 7. String 1B; pass through the next 1C/1B of Round 7. String 1A, 1K, and 1A; pass through the next 1B/1C of Round 7. String 1B; pass through the next 1C/1B of Round 7. String 1A, 1K, and 1A; pass through the next 1B/1C of Round 7. Step up through the first B added in this round (Fig. 8, green thread).

Round 9: String 1B, 6F, and 1B; pass through the second B added in Round 8. String 1D; pass through the next 1B/1C of Round 7. String 1A; pass through the next 1C/1B of Round 7. String 1D; pass through the next B of Round 8. String 1B, 6F, and 1B; pass through the last B added in Round 8. String 1B, 7F, and 1B; pass through the first B added in Round 8 (Fig. 8, blue thread). Weave through beads to exit from the first A added in Round 1, toward the back of the beadwork and away from the center of the pendant (Fig. 8, red thread).

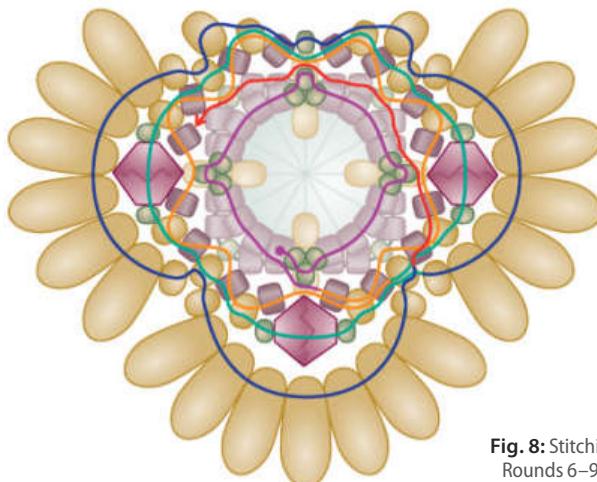


Fig. 8: Stitching Rounds 6-9 of the pendant

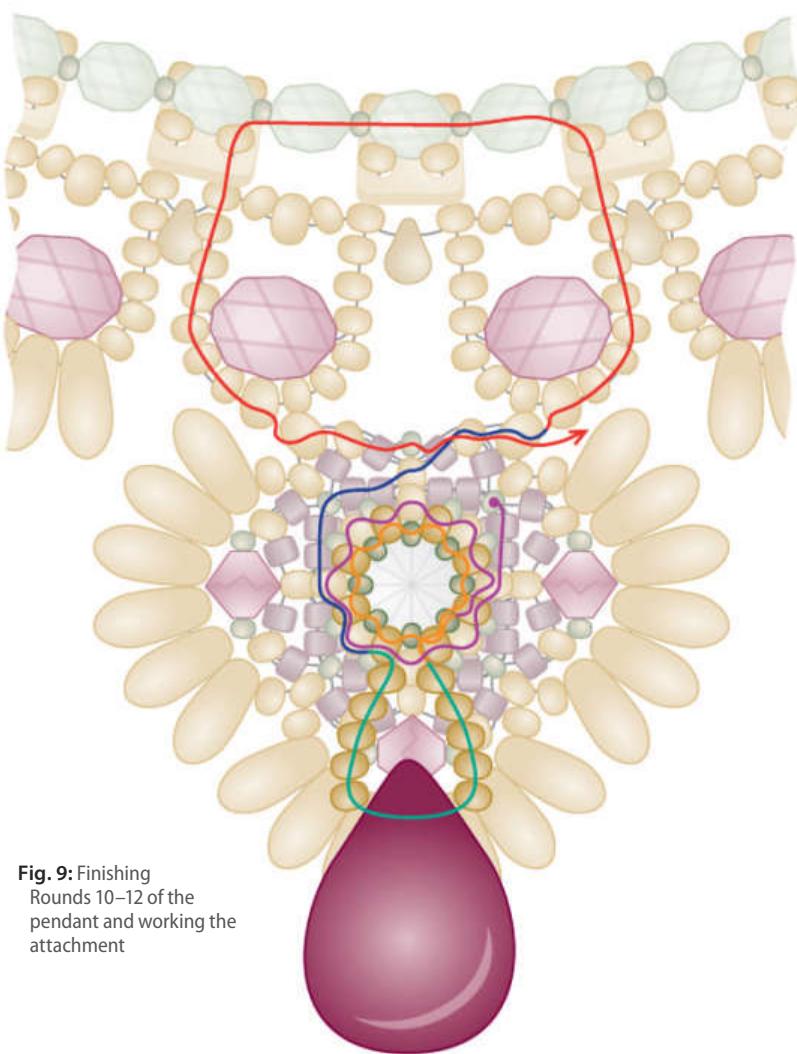


Fig. 9: Finishing Rounds 10–12 of the pendant and working the attachment

Round 10: Turn the beadwork over so the front of the L is facedown. Pass through the next 2C/1B of Round 1. String 1B and pass through the next B of Round 2, then string 1B and pass through the next B of Round 1; repeat three times. Step up through the first B added in this round (Fig. 9, purple thread; back view of the pendant and base shown).

Round 11: String 1A and pass through the next B of Round 10; repeat seven times. Step up through the first A added in this round and the next B of Round 10 (Fig. 9, orange thread).

Round 12: String 5B, 1J, and 5B; pass through the next B of Round 10 (Fig. 9, green thread). Weave through beads to exit from the first D added in Round 9 (Fig. 9, blue thread).

Attachment: With the necklace base facedown, align the D of the pendant fringe next to the D at the top of the pendant. Pass through the nearest D of the pendant fringe, away from the center, then weave through beads of the pendant fringes and base to exit down through the D of the second pendant fringe. Pass through the second D at the top of the pendant and weave through beads at the top of the pendant to exit from the first D exited on the pendant in this attachment (Fig. 9, red thread). Repeat the entire thread path of this attachment to reinforce. Secure the threads and trim.

4) ASSEMBLY. Attach 1 jump ring to 1 loop at the end of the base. Use 1 jump ring to attach another jump ring to the previous jump ring. Repeat this entire step on the other end of the base, attaching the lobster clasp to the end jump ring. ●

PENNY DIXON became captivated with beading in 2009. She loves the constant learning and limitless creativity that beading offers. Teaching and being a TrendSetters designer for Starman Inc has only enhanced her love for beading and design. Contact her at pendixon@gmail.com or visit her website at www.pennydixondesigns.com.

RESOURCES Check your favorite bead retailer or contact: Japanese seed beads, cylinder beads, mini daggers, QuadraTiles, teardrops, fire-polished beads, and pear-shaped drops: Bohemian Beads and Button, (208) 221-2053, www.bohemianbeadsandbutton.com. Topaz olivine gold luster size 15° Japanese seed beads, Swarovski crystal bicones, clasp, jump rings, and FireLine braided beading thread: FusionBeads.com, (888) 781-3559. Crystal chaton: Beadware IL, www.beadwareil.etsy.com.

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Simplicity Bracelet



Use an earthy mix of beads and waxed linen cord to make a trendy cuff with a creative chain-and-toggle closure.



1) BAND. Use a variation of peyote stitch to construct the beaded section of the bracelet: **Prepare:** Cut two 12" pieces of waxed linen cord and lay them parallel to one another in horizontal orientation. Add a big-eye needle to 4' of thread and knot the thread onto the bottom piece of cord, 3" from the left end, leaving a 6" tail. Pass the thread under and then over the bottom cord, next to the knot.

Row 1: String 1E, 1B, 1E, 1B, 1D, 1A, 1C, 1A, 1D, 1B, 1E, 1B, and 1E; arrange the beads between the 2 cords, then pass under and then over the top cord, 3" from the left end. Pass back through the beads just added in this row (same holes when necessary). To work a forward stitch, pass under and then over the bottom cord, pulling the needle and thread toward the second hole of the first E added in this row (Fig. 1, orange thread). **Note:** This will wrap the thread around the cord; work the following forward stitches in the same manner.

Row 2: Pass through the right (second) hole of the first E added in the previous row. String 1B; pass through the second hole of the next E. String 1B; pass through the second hole of the next D. String 1A, 1C, and 1A; pass through the second hole of the next D. String 1B and pass through the second hole of the next E; repeat. Pass under and then over the top cord and back through the beads just strung (same holes when necessary). Work a forward stitch, exiting about $\frac{1}{8}$ " away from the last bead exited (Fig. 1, purple thread).

Row 3: String 1E and pass through the next B of the previous row; repeat. String 1D and 1A; pass through the next C of the previous row. String 1A and 1D; pass through the next B of the previous row. String 1E; pass through the next B of the previous row. String 1E; pass under and then over the top cord and back through the beads just strung (same holes when necessary). Work a forward stitch (Fig. 1, blue thread).

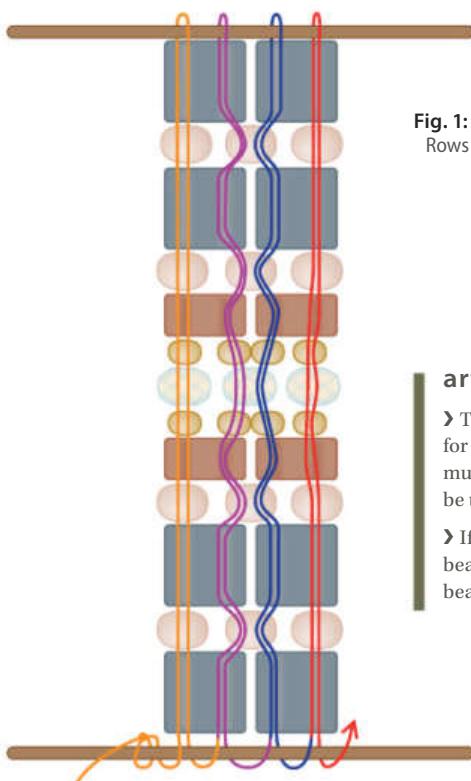


Fig. 1: Stitching Rows 1–4 of the band

TECHNIQUE

peyote stitch variation

PROJECT LEVEL

○○○

MATERIALS

1 g bronze size 11° seed beads (A)
4 g pinkish-beige Picasso size 7° Czech seed beads (B)
21 white opal azure 4×3mm Chinese crystal rondelles (C)
40 matte metallic bronze 5×2.5mm 2-hole half Tilas (D)
80 matte metallic blue-gray 5mm 2-hole Tilas (E)
4 bronze-and-gold 4mm large-hole etched rounds (F)
1 bronze 18mm hammered toggle clasp
12 brass 6mm twisted jump rings
11" of brass 2.8×4mm etched oval chain
24" of dark brown 1.5mm waxed linen cord
Dark brown size D nylon beading thread

TOOLS

Scissors
Big-eye needle
Wire cutters
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7 $\frac{1}{4}$ "

artists' tips

- The beads and the pattern used for this bracelet can be easily varied; much larger, chunkier beads can be used.
- If you can't find size 7° Czech seed beads, size 8° Czech or Japanese seed beads will work just as well.

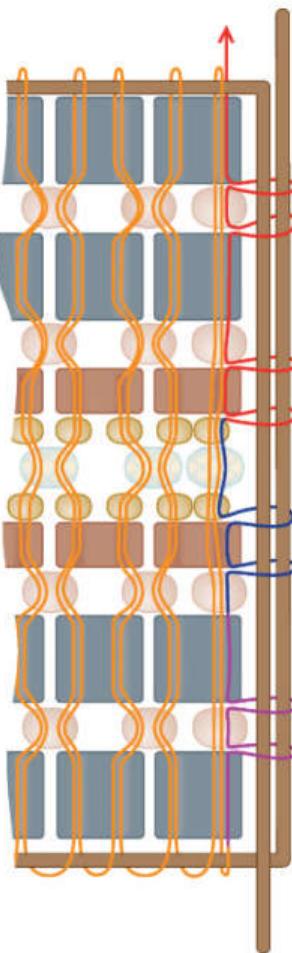


Fig. 2: Completing the band and binding the band ends

Row 4: Repeat Row 2 (Fig. 1, red thread).

Rows 5–40: Repeat Rows 3 and 4 eighteen times (Fig. 2, orange thread).

2) BAND ENDS. Bind each end of the band and secure the corners to complete the beaded section of the bracelet:

Binding: Fold 1 cord end vertically along the last row of beadwork, toward the opposite edge of the band; fold the second cord end in the same manner, arranging it next to the first cord end. Pass the thread through the second hole of the nearest E of Row 40, over and then under both cords, and up through the next bead of

the current row. *Pass over and then under both cords and through the next bead of the current row** (Fig. 2, purple thread). Pass through the next B. Repeat from * to ** twice. Pass through the next 1C/1A (Fig. 2, blue thread). Repeat from * to ** twice. Pass through the next E. Repeat from * to ** twice (Fig. 2, red thread). Secure and trim the thread.

Corners: Use 1 previous cord end to string 1F and slide the F down to the nearest corner of the band. Form an overhand knot snug against the F; trim the cord end to $\frac{1}{4}$ ". Repeat using the other cord end on the same end of the band.

Repeat from the beginning of this step to finish the other end of the band, using the tail thread.

3) ASSEMBLY. Use 1 jump ring to attach one $1\frac{3}{8}$ " piece of chain to the bound cords on one end of the band between the first binding and the nearest corner; repeat to attach a second $1\frac{3}{8}$ " piece of chain between the other corner and the last binding on the same end of the band. Use 1 jump ring to attach one $1\frac{1}{4}$ " piece of chain to the bound cords between the fourth and fifth bindings at the center of the band; repeat. Use 1 jump ring to connect the free ends of all 4 previous chains. Use 1 jump ring to attach the previous jump ring to one half of the clasp (Fig. 3). Repeat this entire step on the other end of the band, using the other half of the clasp. ●

BARBARA FALKOWITZ and AMY HAFTKOWYCZ, along with Barbara's daughter Laina Goodman, are co-owners of Artful Beads Studio and Workshop in Pennington, New Jersey, and run an Etsy shop: www.artfulbeadstudio.etsy.com. Their signature style of work often combines a love of beadweaving techniques with pressed-glass beads and other interesting findings. Contact Barbara and Amy at www.artfulbeadstudio.com and info@artfulbeadstudio.com.

RESOURCES Check your favorite bead retailer or contact: All materials: Artful Beads Studio and Workshop, (609) 737-1077, www.artfulbeadstudio.com, www.artfulbeadstudio.etsy.com.

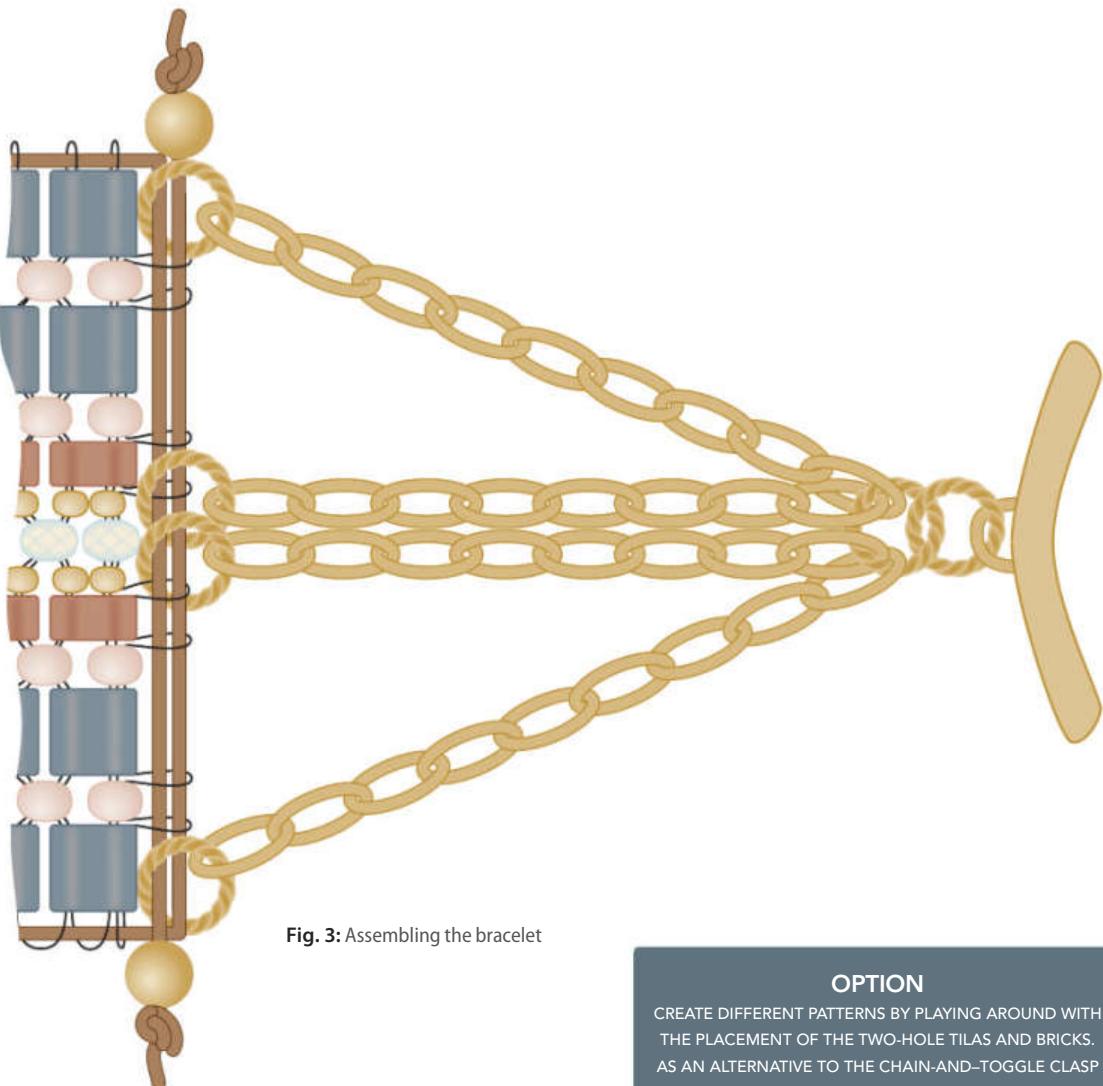
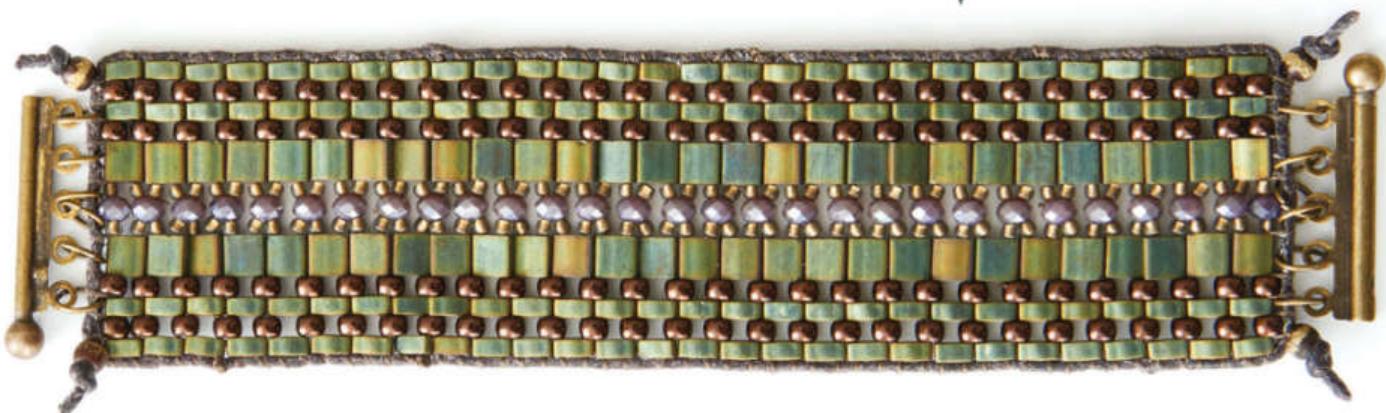


Fig. 3: Assembling the bracelet

OPTION

CREATE DIFFERENT PATTERNS BY PLAYING AROUND WITH THE PLACEMENT OF THE TWO-HOLE TILAS AND BRICKS. AS AN ALTERNATIVE TO THE CHAIN-AND-TOGGLE CLASP CLOSURE, WORK A LONGER BAND AND FINISH THE ENDS WITH A FIVE-STRAND SLIDING TUBE CLASP.



Circle Earrings

MARCIA DECOSTER



Renowned teacher and designer Marcia DeCoster recently visited our Fort Collins, Colorado, video studio to share her expertise in cubic and prismatic right-angle weave, plus shaping and embellishment techniques. In this exclusive excerpt from her *Shapes* workshop, you'll see how simple finishing techniques can transform a strip of cubic right-angle weave into an understated and elegant pair of earrings.

Enjoy a Private Lesson with Marcia

MATERIALS

2 g capri-lined aqua size 15° seed beads
 6 g galvanized silver permanent-finish size 11° seed beads
 2 g galvanized dark lilac permanent-finish size 11° seed beads
 2 gunmetal-plated 6mm jump rings
 1 pair of gunmetal-plated 18×11mm ear wires
 4" of gunmetal-plated 1.7mm cable chain
 Smoke 6 lb braided beading thread

TOOLS

Scissors
 Size 11 beading needle

RESOURCES Check your favorite bead retailer or contact: Seed beads and all other materials: Beadaholique, (866) 834-4618, www.beadaholique.com.



Learn more about making cubic-right-angle-weave circles and other must-try shapes—including squares, teardrops, and ellipses—in Marcia's *Cubic Right-Angle Weave with Marcia DeCoster: Shapes* video download at www.bit.ly/craw-shapes-video. If you prefer DVD format, you'll find this video included in *Cubic Right-Angle Weave with Marcia DeCoster: Fundamentals and Shaping* at www.bit.ly/craw-shaping-dvd.



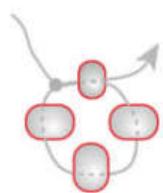


FIG. 1

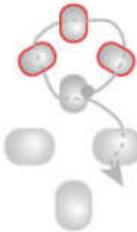


FIG. 2

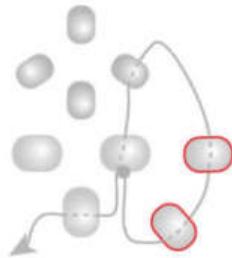


FIG. 3

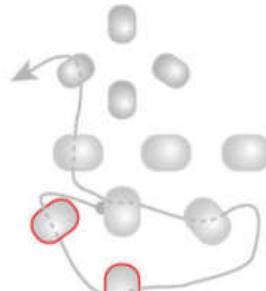


FIG. 4

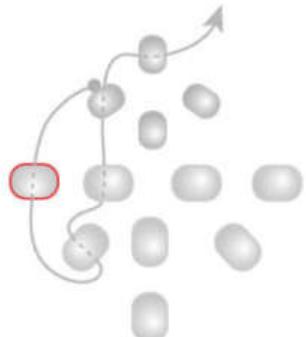


FIG. 5

1) CREATING A CIRCLE

I like to build my circles with an interior wall of smaller beads and exterior walls of larger beads. This creates a nice curve and allows you to make a smaller circle.

BUILD THE CUBES: Pick up 1 smaller bead and 3 larger beads. I have used the aqua size 15° beads as the smaller bead and the silver size 11° beads as the larger (Fig. 1).

FIRST WALL: The first wall is built with the 2 walls and ceiling all in the smaller bead (Fig. 2).

REMAINING WALLS: The second, third, and fourth walls are built using the larger beads (Fig. 3, 4, and 5). Continue in cubic right-angle weave until the circle reaches the size you desire. Here I worked a total of 17 cubes before joining the ends.

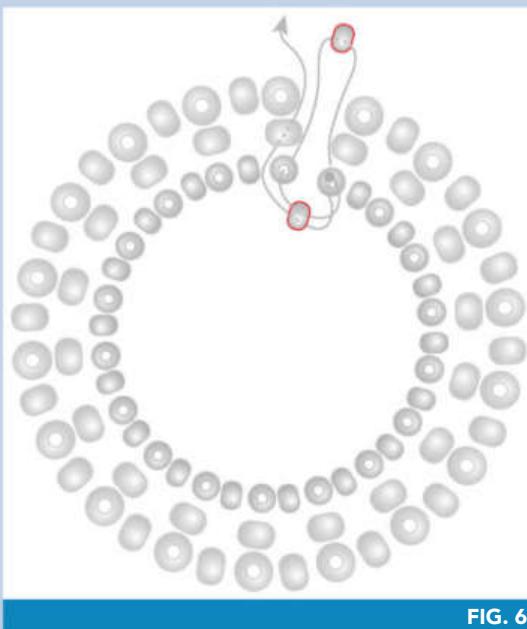


FIG. 6

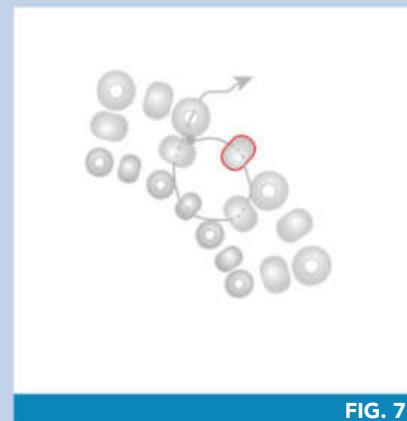


FIG. 7

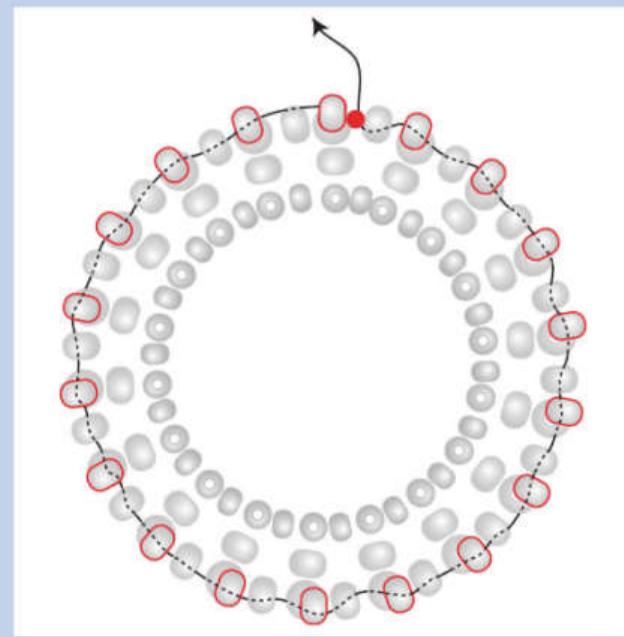


FIG. 8

JOINING: I join the interior wall by forming a unit with the smaller beads first (Fig. 6). Then I add the larger beads to complete the remaining side walls (Fig. 7). If you think of the floor of the first cube and the ceiling of the last cube as the floor and ceiling beads, then you need to put all of the side beads in place.

Repeat this entire step to form another circle.

2) EMBELLISHING

If you object to the amount of thread that shows with cubic right-angle weave, you may want to embellish in the ditch.

EMBELLISH IN THE DITCH: Exit a side bead of one of the cubes. Pick up a bead and pass through the next side bead; repeat along both outside edges (Fig. 8). This can be the same size bead or a different size, or you can alternate colors as I did here. You can also do the same thing between ceiling and floor beads instead of side beads. Repeat for the second circle.

Keep in mind this will make the piece more firm. If you want to retain the fluidity, try using a smaller bead than the cubic right-angle-weave cube and do not pull tightly.

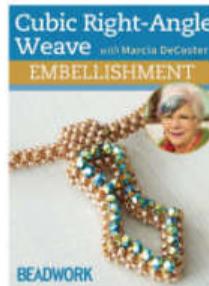
3) ADDING EARRING COMPONENTS

JUMP RINGS: Attach a jump ring to the beadwork on each circle.

CHAIN: Add 2" of chain to the jump rings on each circle.

EAR WIRES: Attach an ear wire to the free end of each length of chain to finish the earrings. ●

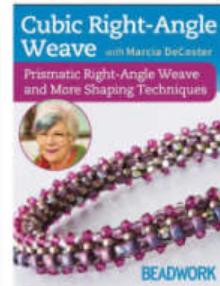
Endless Inspiration



Cubic Right-Angle Weave with Marcia DeCoster
EMBELLISHMENT
BEADWORK



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More of Marcia's must-watch offerings covering right-angle weave variations and embellishments can be found in DVD and video download formats at www.bit.ly/marcia-decoster-raw.

MARICIA DeCOSTER's love for beautiful jewelry and the desire to create her own designs brought her to beads in the early 1990s. She was a *Beadwork* Designer of the Year in 2009 and is the author of several books, including *Marcia DeCoster's Beaded Opulence* (2009) and *Marcia DeCoster's Beads in Motion* (2013). Visit www.marcia-decoster.com.

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CUBIC RIGHT-ANGLE
WEAVE: PRISMATIC RIGHT-
ANGLE WEAVE AND
EMBELLISHMENTS

Wildflower Bouquet Bracelet

DEBORA HODOYER

Mix beads with modern shapes and finishes in this abstract floral component-based bracelet woven in circular peyote stitch and netting.



TECHNIQUES

circular peyote stitch variation
netting

PROJECT LEVEL

MATERIALS

1 g matte gray size 15° seed beads (A)
2 g blue slate galvanized size 11° seed beads (B)
16 higher metallic grape 2.8mm magatama drops (C)
7 g matte apollo jet-and-gold 5×2.5mm 2-hole SuperDuos (D)
3 metallic amethyst luster 5×3mm 2-hole Rullas (E)
16 metallic brown iris 3mm fire-polished rounds (F)
24 heavy metal ice blue 6mm fire-polished rounds (G)
4 matte metallic flax 8mm fire-polished rounds (H)
4 silver-plated 4mm jump rings
1 antiqued silver 7×13mm round magnetic clasp
Purple size D nylon beading thread

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7 1/4"

artist's tip

To give each component a slightly domed shape, use medium tension while adding each round.

1) COMPONENTS. Use a variation of circular peyote stitch and netting to form the components:

Round 1: Use 3' of thread to string {2B, 1D, 1B, 1D, 1B, and 1D} twice, leaving a 5" tail; pass through the beads again to form a circle. Use the working and tail threads to tie a knot. Pass through the first 2B strung (Fig. 1, orange thread).

Center: String 1H; pass through the mirror 2B of Round 1, back through the H, and through the nearest 2B. Step up through the second (outside) hole of the first D in Round 1 (Fig. 1, green thread).

Round 2: String 2D and pass through the next D (outside hole) of Round 1; repeat twice. String 1G; pass through the next D (outside hole) of Round 1. Repeat from the beginning of this round. Step up through the first D (outside hole) added in this round (Fig. 1, blue thread).

Round 3: String 1D and pass through the next D (outside hole) of Round 2, then string 1B and pass through the next D (outside hole) of Round 2; repeat. String 1D; pass through the next D (outside hole) of Round 2. String 2B; pass through the nearest G. String 2B; pass through the next D (outside hole) of Round 2. Repeat from the beginning of this round. Step up through the first D (outside hole) added in this round (Fig. 1, red thread).

Round 4: String 1G and pass through the next D (outside hole) of Round 3; repeat. String 2B; pass through the next D (outside hole) of Round 2 and 2B of Round 3. String 5B; pass through the next 2B of Round 3 and D (outside hole) of Round 3. String 2B; pass through the next D (outside hole) of Round 3. Repeat from the beginning of this round. Step up through the first G added in this round (Fig. 2, green thread).

Round 5: String 3B; pass through the next G of Round 4. String 2B; pass through the next 2B of Round 4. String 1C; pass through the nearest 2B of Round 3, 5B of Round 4, and 2B of Round 3. String 1C; pass through the next 2B of Round 4. String 2B; pass through the next G of Round 4. Repeat from the beginning of this round. Step up through the first 3B strung (Fig. 2, blue thread).

Round 6: String 6A; pass through the next 2B of Round 5. String 3A; pass through the next C of Round 5. String 1F; pass through the nearest 5B of Round 4. String 1F; pass through the next C of Round 5. String 3A; pass through the next 2B of Round 5. String 6A; pass through the next 3B of Round 5. Repeat from the beginning of this round, this time exiting the second B of the first 3B set exited in this round (Fig. 2, red thread). Secure the tail thread and trim; don't trim the working thread. Set the component aside.

Repeat this entire step three times for a total of 4 components.

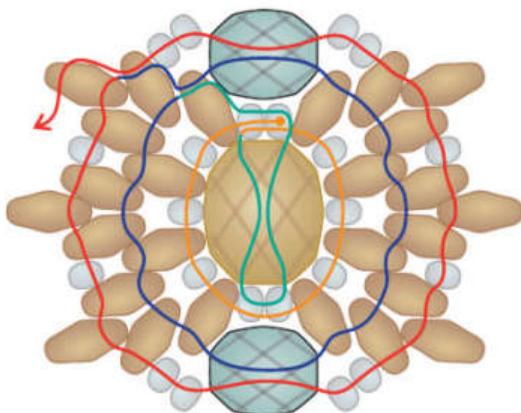


Fig. 1: Stitching Rounds 1–3 and Center of a component

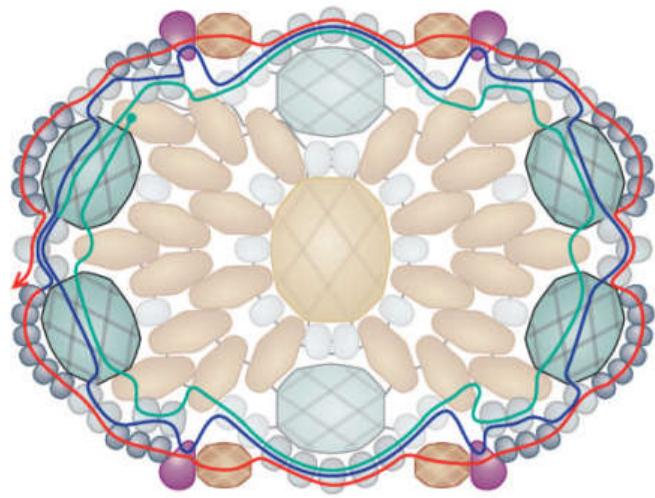


Fig. 2: Working Rounds 4–6 of a component

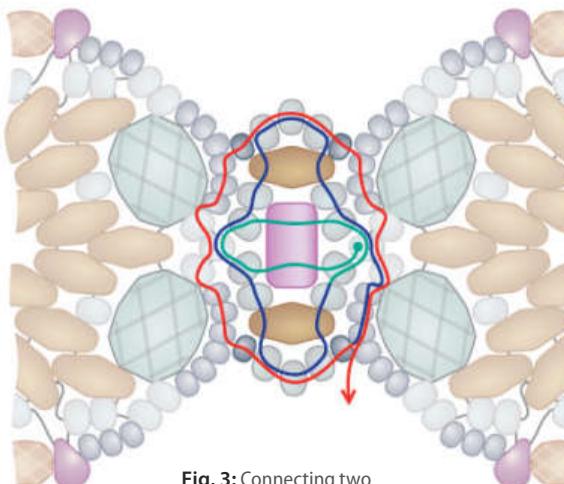


Fig. 3: Connecting two components

2) CONNECT. Use the working thread of 1 component to string 1B, 1E, and 1B and pass up through the mirror B of a second component that is opposite the working thread of that component. String 1B; pass through the second (top) hole of the E just strung. String 1B; pass through the first B exited on the first component and the first B just added (Fig. 3, green thread). String 1B, 1D, and 3B; pass up through the second (left) hole of the last D added. String 1B; pass through the second B added in this connection, the nearest B of the second component, and the third B added in this connection. String 1B, 1D, and 3B; pass down through the second (right) hole of the last D added. String 1B; pass through the fourth B added in this connection, the nearest 2B of the first component, and the next 3A of the first component (Fig. 3, blue thread). String 1A and pass through the next 3B of this connection, then string 1A and pass through the next 3A/3B/3A of the nearest component; repeat (Fig. 3, red thread). Secure the working thread and trim. Repeat this entire step twice to connect the components; on the first and last components, don't trim the thread.

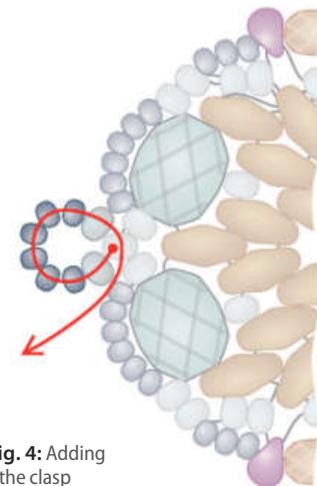


Fig. 4: Adding the clasp

3) CLASP. Weave the working thread of 1 end component through beads to exit the center B of the end 3B set. String 1B, 6A, and 1B; pass through the last B exited (Fig. 4). Repeat the thread path to reinforce; secure the thread and trim. Use 2 jump rings to attach one half of the clasp to the loop. Repeat this entire step on the other end of the bracelet, using the second half of the clasp. ●

DEBORA HODOYER is an art lover, a musician, and a traveler who was born and raised in Sardinia, Italy. She fell in love with beads and developed her own style over time, trying to combine ancient traditions with hints of modern style. Visit www.crownofstones.etsy.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, SuperDuos, C-Lon thread: FusionBeads.com, (888) 781-3559. All other materials: Lima Beads, www.limabeads.com.

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Megan Lenhausen,
Assistant Editor,
Beadwork



Modern Mandalas Necklace

BETH A. MOSER

Mix it up by combining metal filigree, seed beads, and embroidery thread into bead-embroidered components limited only by your imagination and bead stash.



TECHNIQUES

embroidery
bead embroidery
brick-stitch edging

PROJECT LEVEL ●●○

MATERIALS

1 g metallic gold size 15° seed beads
1 g pale pink size 15° cylinder beads
2 g each size 11° seed beads in dark matte red (A), white-lined turquoise (B), matte opaque rose (C), white-lined olive green (D), matte silver-lined olive green (E), pink galvanized, silver-lined seafoam green, seafoam green galvanized, and rose galvanized
1 g white size 11° cylinder beads
2 g each size 8° seed beads in metallic gold (F), metallic bronze (G), and pink-lined dark green
2 brass 25mm round filigree links
2 brass 35mm octagon filigree links
1 brass 40mm round filigree link
1 antiqued brass 7×25mm hook-and-eye clasp
4 antiqued brass 5mm jump rings
12" of antiqued bronze 2.4mm ball chain
4 antiqued brass 3×5mm ball-chain end connectors
6-strand and/or pearl cotton-size embroidery thread in metallic pink, turquoise, olive green, white, and burgundy
Sand nylon beading thread
10 pieces total of 2×2" Ultrasuede; 2 each of olive green, seafoam green, pink, burgundy, and teal

Fabric glue

Clear industrial adhesive

TOOLS

Scissors
Size 12 beading needle
Size 18–22 embroidery needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

20"

artist's tips

- Slightly trim the Ultrasuede at the beginning of Step 1 to echo the shape of the filigree components, keeping the corners rounded to prevent catching your thread while beading.
- Check the filigree components to make sure all openings in desired locations are punched out completely so a needle and thread can easily pass through. If the holes aren't punched out, use hole-punch pliers and a file to clear and smooth the edges of the openings.

1) COMPONENTS. Use embroidery, single-stitch bead embroidery, and brick-stitch edging to create the filigree components:

Prepare: Use a light coat of industrial adhesive to attach the 40mm filigree to 1 piece of olive green Ultrasuede; let dry. **Note:** Use the embroidery needle when working with embroidery thread and the beading needle when working with beading thread.

Embroidery, arrows (thread only): Tie a knot at the end of 15" of metallic pink embroidery thread. Pass up through the Ultrasuede at Point 1 on Fig. 1. Work one $\frac{3}{8}$ " straight stitch toward the outside edge (Fig. 1, orange thread). **Note:** Each stitch is formed on top of the filigree; pass through the nearest opening. Bring the needle back up through the Ultrasuede at the start of the previous stitch. Work one $\frac{1}{8}$ " straight stitch, passing through the nearest opening to the left of the long straight stitch just formed (Fig. 1, purple thread); repeat on the right side of the long stitch to complete the arrow shape (Fig. 1, green thread). Repeat around to



add 3 more arrow shapes, using Points 2, 3, and 4 as the origin points for the long stitches (Fig. 1, blue thread).

Embroidery, circle (thread only): Pass up through the Ultrasuede at an opening along the outer edge of the filigree. Loop over the nearest part of the filigree and pass down through the Ultrasuede. Pass back up through the Ultrasuede, before the next part of the filigree. Continue working running stitches around the outer circle of openings in the filigree in the same manner (Fig. 1, red thread). Secure the thread and trim.

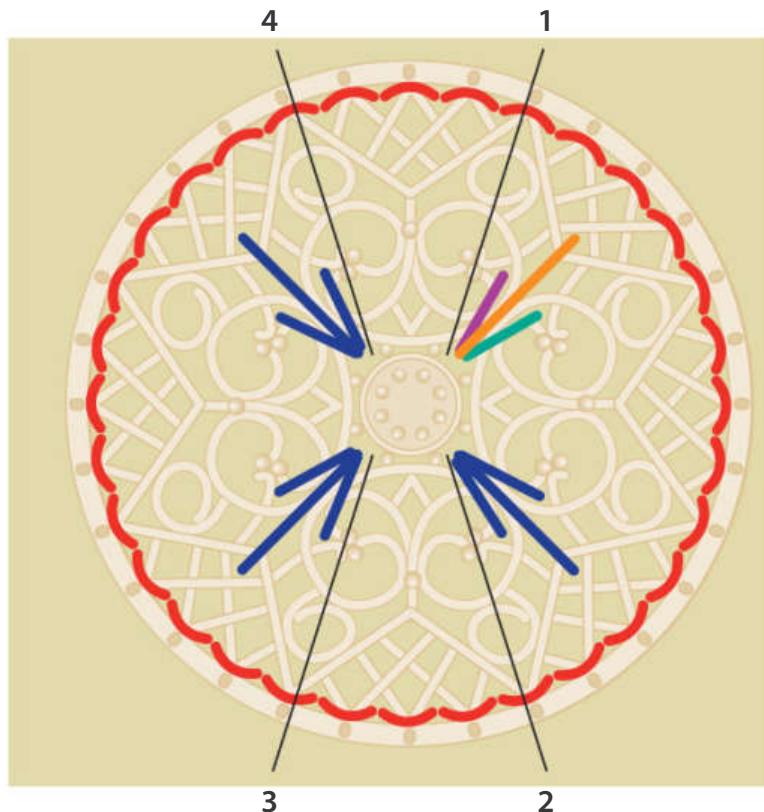


Fig. 1: Embellishing with embroidery thread



Fig. 2: Working single-stitch bead embroidery

Single-stitch bead embroidery: Tie a knot at the end of 2' of nylon beading thread. Pass the needle up through the Ultrasuede and opening at the base of one arrow shape. String 1D; pass down through the Ultrasuede near the last point exited to form a single stitch (Fig. 2). Form 7 more single stitches with D in the same manner, equally spacing them around the filigree (Fig. 3, purple thread). Form 8 single stitches with F in the same manner, equally spacing them around the filigree and between the D (Fig. 3, blue thread). Continue working single-stitch bead embroidery, following the placement on Fig. 3, to add the remaining C, B, and A to this component (Fig. 3, red thread). Exit

from the Ultrasuede near the outside edge of the filigree.

Backing: Carefully trim the excess Ultrasuede, leaving a 1 mm edge along the outside edge of the filigree, taking care to avoid cutting any stitches or the working thread. Apply a light coat of glue to the back of the filigree/Ultrasuede piece (covering all stitches) and attach the second piece of Ultrasuede in the same color; let dry. Trim this second piece of Ultrasuede flush with the first piece.

Edging: String 2E; stitch through the edge of both pieces of Ultrasuede from front to back, one bead's width from where the working thread last exited. Pass back up through the second E just added and pull tight to form the first brick stitch (Fig. 4, green thread). String 1E, then stitch through both pieces of Ultrasuede from front to back, one bead's width from the last stitch, and pass back through the E just added to form a brick stitch; repeat around to connect and embellish the edge (Fig. 4, blue thread). Pass down through the first E added in the edging, through both pieces of Ultrasuede, and back up through the first E added (Fig. 4, red thread). Don't trim the thread. Set aside.

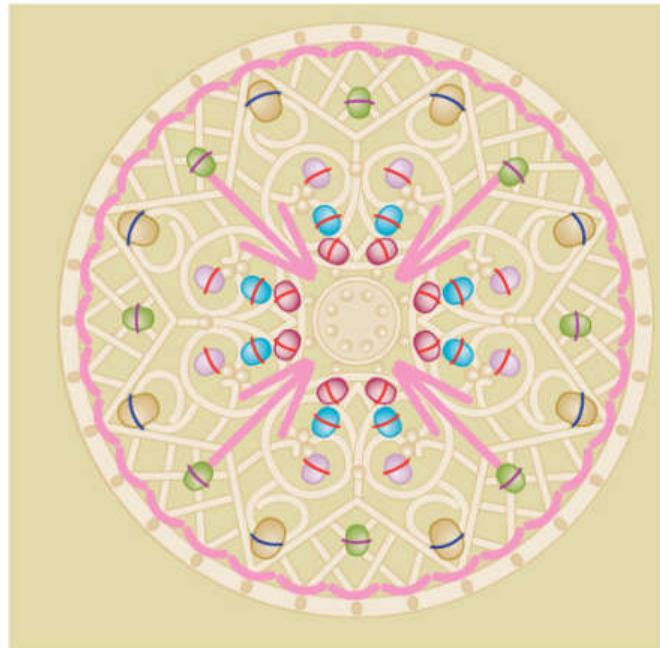


Fig. 3: Adding the seed bead embellishments

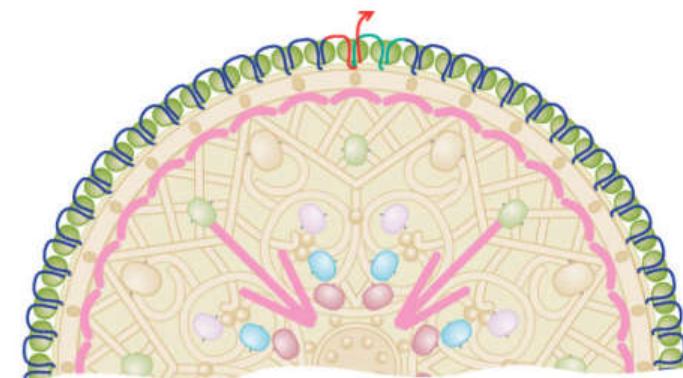


Fig. 4: Forming the brick-stitch edging

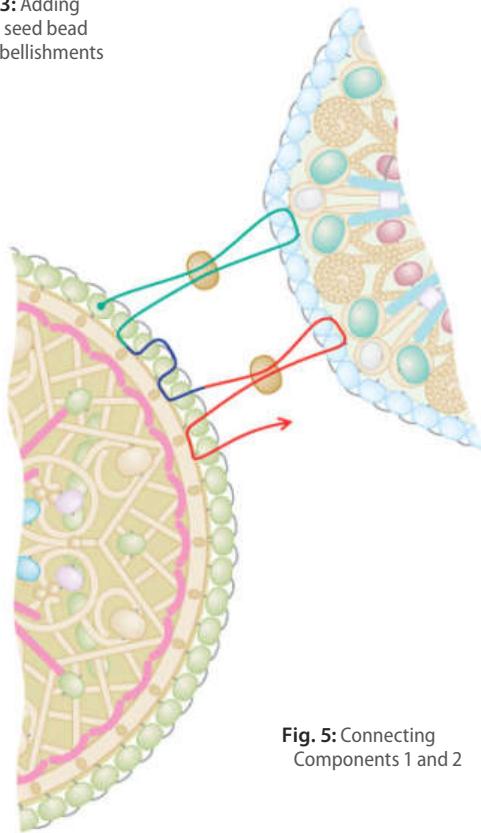
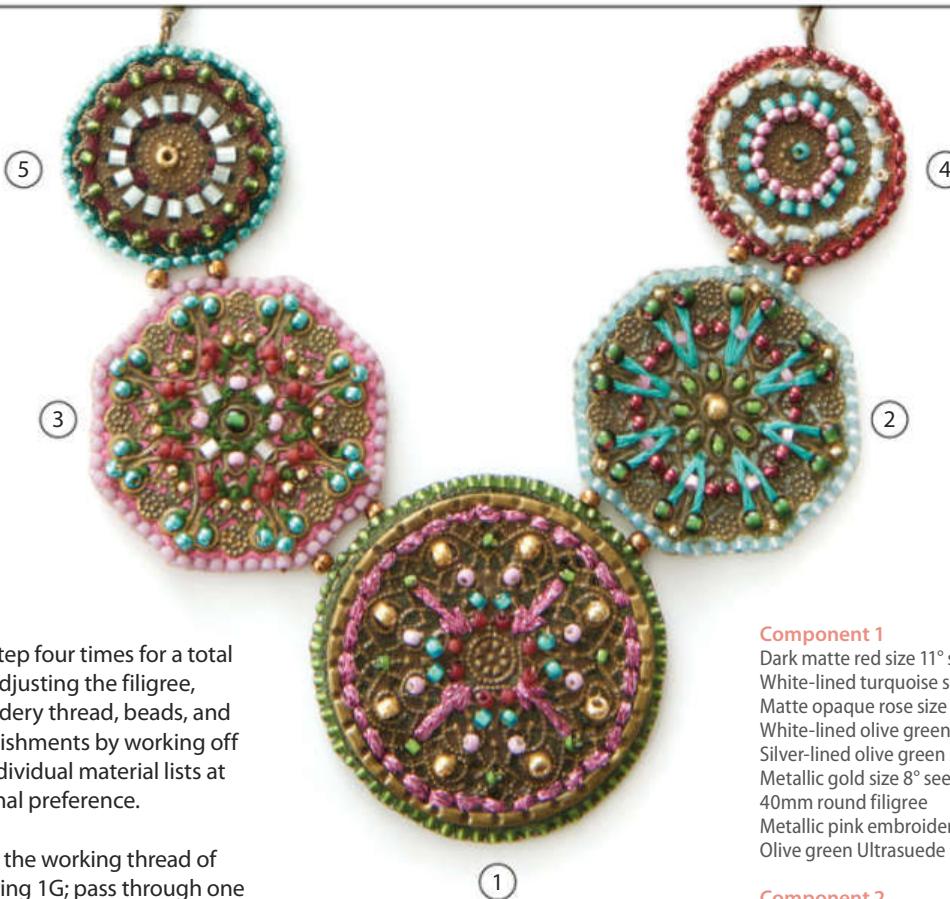


Fig. 5: Connecting Components 1 and 2



Repeat this entire step four times for a total of 5 components, adjusting the filigree, Ultrasuede, embroidery thread, beads, and embroidery embellishments by working off the photograph/individual material lists at right or your personal preference.

2) CONNECT. Use the working thread of Component 1 to string 1G; pass through one edge bead of Component 2 and stitch through both layers of Ultrasuede. Pass up through the Ultrasuede, through the next edge bead of the same component, back through the G just added, and through the edge E next to the last E exited on Component 1 (Fig. 5, green thread). Weave through edge beads of Component 1 to exit one edge E that is 3 beads from the current E (Fig. 5, blue thread). Repeat from the beginning of this step, passing through one edge bead of Component 2 that is 3 beads from the last bead exited on Component 2 (Fig. 5, red thread). Repeat the thread path of this entire step to reinforce. Weave through beads to exit the mirror E from the first E exited in this step on the opposite side of Component 1. Repeat from the beginning of this step to attach Component 3 to the left side of Component 1. Secure the working thread and trim.

Repeat this entire step, using the working threads of Components 2 and 3, to connect Components 4 and 5 to each side of the necklace and space them according to the photograph above to form a V shape.

3) FINISH. Separate the chain into two 6" pieces; attach 1 ball-chain end connector to each end of both pieces of chain. Connect 1 jump ring to the brick-stitch edge of 1 end component by passing the jump ring under the thread, then attach the same jump ring to 1 end connector of 1 piece of chain; repeat on the other end of the necklace. Use 1 jump ring to attach one half of the clasp to the other end connector on one side of the necklace; repeat using the remaining jump ring and the other half of the clasp. ●

BETH A. MOSER has been beading since 1992. She enjoys coming up with fresh designs and has been published in multiple magazines and books. Her work has been worn on the red carpet. Beth loves working in her home studio in Williamsport, Pennsylvania. See more of her work on her Facebook page, Beth Moser Designs, and contact her at cabmoser@verizon.net.

RESOURCES Check your favorite bead retailer or contact: Seed beads, cylinder beads, Ultrasuede, needles, and One-G nylon beading thread: Beyond Beadery, (800) 840-5548, www.beyondbeadery.com. Clasp, jump rings, chain, end connectors, and 25mm filigree: YadanaBeads, www.yadanabeads.etsy.com. 35mm and 40mm filigree: Baubles of Fun, www.baublesoffun.etsy.com.

Component 1

Dark matte red size 11° seed beads (A)
White-lined turquoise size 11° seed beads (B)
Matte opaque rose size 11° seed beads (C)
White-lined olive green size 11° seed beads (D)
Silver-lined olive green size 11° seed beads (E)
Metallic gold size 8° seed beads (F)
40mm round filigree
Metallic pink embroidery thread
Olive green Ultrasuede

Component 2

Metallic gold size 8° seed beads (F)
White-lined olive green size 11° seed beads (D)
Pink galvanized size 11° seed beads
Pale pink size 15° cylinder beads
Metallic gold size 15° seed beads
Pink-lined dark green size 8° seed beads
Silver-lined seafoam green size 11° seed beads
35mm octagon filigree
Turquoise embroidery thread
Seafoam green Ultrasuede

Component 3

Pink-lined dark green size 8° seed beads
Matte opaque rose size 11° seed beads (C)
White size 11° cylinder beads
Dark matte red size 11° seed beads (A)
Metallic gold size 15° seed beads
Seafoam green galvanized size 11° seed beads
35mm octagon filigree
Olive green embroidery thread
Pink Ultrasuede

Component 4

White-lined turquoise size 11° seed beads (B)
Rose galvanized size 11° seed beads
Metallic gold size 15° seed beads
Pink galvanized size 11° seed beads
25mm round filigree
White embroidery thread
Burgundy Ultrasuede

Component 5

Metallic gold size 8° seed beads (F)
White size 11° cylinder beads
Silver-lined olive green size 11° seed beads (E)
Seafoam green galvanized size 11° seed beads
25mm round filigree
Burgundy embroidery thread
Teal Ultrasuede

SuperDuo Spiral Bangle

LISA KAN

ON
THE
COVER

The spiraling pattern of this deceptively simple tubular peyote-stitch and right-angle-weave bangle is achieved by the placement of different-colored SuperDuos, not by working challenging thread paths.



Main
Colorway

KITS
AVAILABLE FOR
THIS PROJECT AT
[www.bit.ly/
superduo-spiral-bangle](http://www.bit.ly/superduo-spiral-bangle)

TECHNIQUES

tubular right-angle weave
tubular peyote stitch

PROJECT LEVEL ●●○**MATERIALS**

8 g metallic dark blue iris size 11° seed beads (A)
7 g pastel bordeaux 5×2.5mm 2-hole SuperDuos (B)
7 g halo azurite 5×2.5mm 2-hole SuperDuos (C)
7 g matte blue iris 5×2.5mm 2-hole SuperDuos (D)
7 g jet bronze 5×2.5mm 2-hole SuperDuos (E)
Smoke 8 lb FireLine braided beading thread
9" of black 5mm rubber cord

TOOLS

Scissors
Size 12 beading needles

FINISHED SIZE

7½" (inside circumference)

1) INSIDE EDGE. Use tubular right-angle weave and seed beads to form the inside edge of the bangle:

Round 1, Unit 1: Use 5' of thread to string 4A, leaving an 8" tail. Pass through the first 3A strung (Fig. 1, blue thread).

Round 1, Unit 2: String 3A; pass through the last A exited and the first 2A just added (Fig. 1, red thread).

Round 1, Units 3–63: Repeat Round 1, Unit 2 sixty-one times.

Round 1, Unit 64: String 1A; pass through the first side A of Round 1, Unit 1. String 1A; pass through the last A exited in Round 1, Unit 63. Weave through beads to exit from the second A added in this unit (Fig. 2, pink thread).

Round 2, Unit 1: String 3A; pass through the last A exited, the 3A just added, and the top A of the first unit of the previous round (Fig. 2, purple thread).

Round 2, Unit 2: String 2A; pass through the nearest A of the previous unit, the next A of the previous round, and the first A just added (Fig. 2, orange thread).

Round 2, Unit 3: String 2A; pass through the next A of the previous round, the nearest A of the previous unit, the 2A just added, and the next top A of the previous round (Fig. 2, green thread).

Round 2, Units 4–63: Repeat Round 2, Units 2 and 3 thirty times (Fig. 2, blue thread).

Round 2, Unit 64: Pass through the first A added in this round. String 1A; pass through the nearest A of the previous unit. Weave through beads to exit from the A just added (Fig. 2, red thread).

Rounds 3–5: Repeat Round 2.

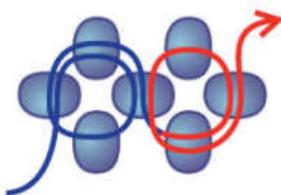


Fig. 1: Stitching Units 1 and 2 of Round 1

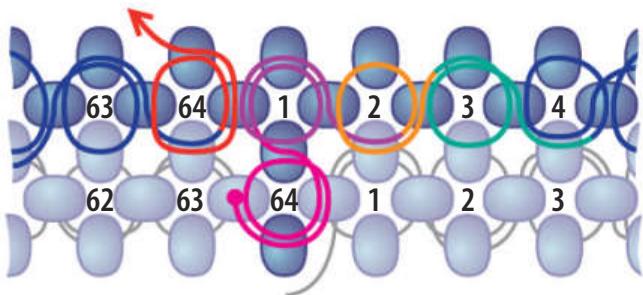


Fig. 2: Working Round 1, Unit 64 and Round 2



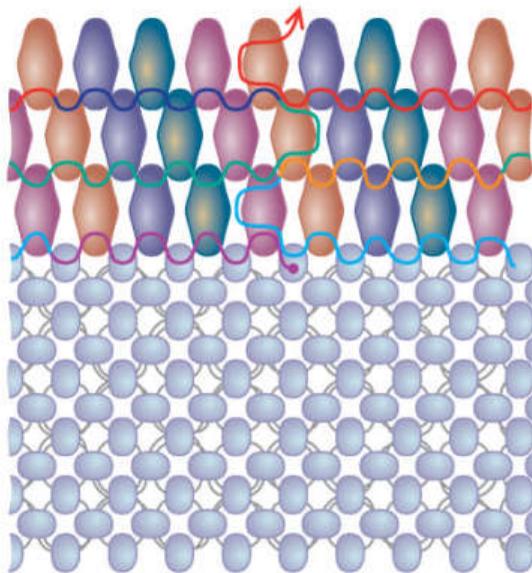


Fig. 3: Working Rounds 6–8

artist's tips

- The pattern of SuperDuos can consist of any number of colors as long as the number of units in the base is evenly divisible by that number.
- Substitute the metallic shade for one additional color in the pattern to add more richness to the finished bangle.
- Twin two-hole seed beads won't work in place of the SuperDuos for this pattern because there will be gaps in your beadwork that show the rubber cord.

2) OUTSIDE EDGE. Use tubular peyote stitch and SuperDuos to form the outside edge of the bangle:

Round 6: String 1B; pass through the next top A of Round 5. String 1C; pass through the next top A of Round 5. String 1D; pass through the next top A of Round 5. String 1E; pass through the next top A of Round 5 (Fig. 3, purple thread). Repeat from the beginning of this round fifteen times. Step up through the first then second holes of the first B added in this round (Fig. 3, turquoise thread). *Note:* At the end of this and each of the following rounds, you will step up and begin stitching in the opposite direction.

Round 7: Work 4 peyote stitches with 1 bead in each stitch in the following order, always passing through the second (top) holes of the previous round: 1E, 1D, 1C, and 1B (Fig. 3, orange thread). Repeat from the beginning of this round fifteen times. Step up through the first then second holes of the first E added (Fig. 3, green thread). *Note:* This completes an odd round: In odd rounds, the next color strung is always the same as the next bead that will be passed through.

Round 8: Work 4 peyote stitches with 1 bead in each stitch in the following order, always

passing through the second (top) holes of the previous round: 1E, 1B, 1C, and 1D (Fig. 3, blue thread). Repeat from the beginning of this round fifteen times. Step up through the first then second holes of the first E added (Fig. 3, red thread). *Note:* This completes an even round: In even rounds, the next color strung is always the same as the bead just exited.

Round 9: Repeat Round 7, an odd round, but string 1D as the first bead, then 1C, 1B, and 1E in each repeat. Step up through the first then second holes of the first D added.

Round 10: Repeat Round 8, an even round, but string 1D as the first bead, then 1E, 1B, and 1C in each repeat. Step up through the first then second holes of the first D added.

3) ASSEMBLY. Prepare the cord that will stabilize the inside of the bangle and zip the edges closed:

Prepare: Check the length of the cord to make sure it fits inside the beadwork without overlapping. If needed, trim the cord so the ends meet. The ends don't need to be joined; set the cord aside.

Zip: Roll the edges of the bracelet so that Round 10 meets Round 1. Pass through the nearest bottom A of Round 1 and the

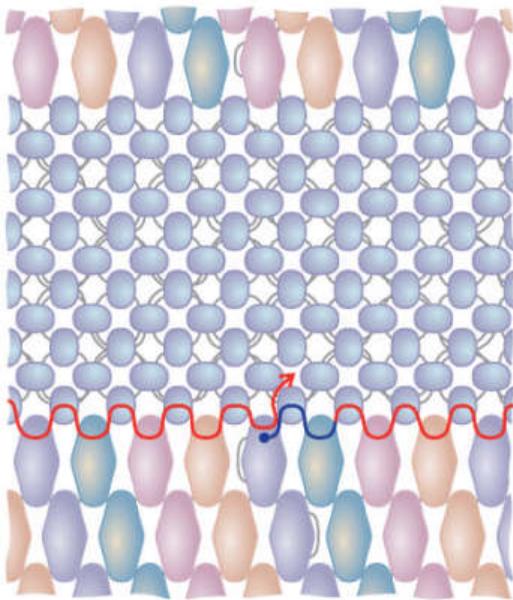


Fig. 4: Zipping together Rounds 1 and 10

next C (top hole) of Round 10 (Fig. 4, blue thread). Continue to weave back and forth between Rounds 1 and 10 to zip the edges together, until a 2" opening remains. Insert the cord and finish zipping the edge (Fig. 4, red thread). Secure the threads and trim. ●

LISA KAN is a beadweaver and jewelry designer who focuses on creating elegant, wearable, multipurpose, reversible, and modular component beadwork designs. She was a *Beadwork Designer of the Year* in 2009 and is the author of *Bead Romantique* (2008) and *Bead Metamorphosis* (2014). Visit her websites at www.lisakan.com and www.ariadesignstudio.com.

RESOURCES Check your favorite bead retailer or contact: SuperDuo, seed beads, Buna rubber cord, and Tulip needles: Aria Design Studio, www.ariadesignstudio.com. Seed beads: Bobby Bead, (888) 900-2323, www.bobbybead.com. Toho seed beads: Starman (wholesale only), (888) 683-2323, www.starmaninc.com. Miyuki seed beads: Out On A Whim, (800) 232-3111, www.whimbeads.com. FireLine beading thread: Cabela's, (800) 237-4444, www.cabelas.com. Kits: www.bit.ly/superduo-spiral-bangle.

ALTERNATE COLORWAY

information for this bangle, as well as other projects, can be found at beadingdaily.com/OctoberNovember2015Colorways



Point the Way Earrings

GLORIANNE LJUBICH

Combine spike pendants, crystal rivolis, and cylinder and seed beads for sleek, modern earrings made with herringbone and peyote stitches.



TECHNIQUES

circular and tubular peyote stitches
circular herringbone stitch

PROJECT LEVEL

MATERIALS

1 g transparent amber AB luster size 15° seed beads (A)
1 g transparent taupe size 15° seed beads (B)
2 g metallic teaberry luster size 11° cylinder beads (C)
2 g transparent taupe AB size 11° cylinder beads (D)
4 greige 4mm crystal bicones (E)
2 foil-back crystal rose patina 12mm rivolis
2 crystal rose patina 15×28mm spike pendants
1 pair of sterling silver 15×21mm French ear wires
Crystal 6 lb FireLine braided beading thread
Thread conditioner

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

3"

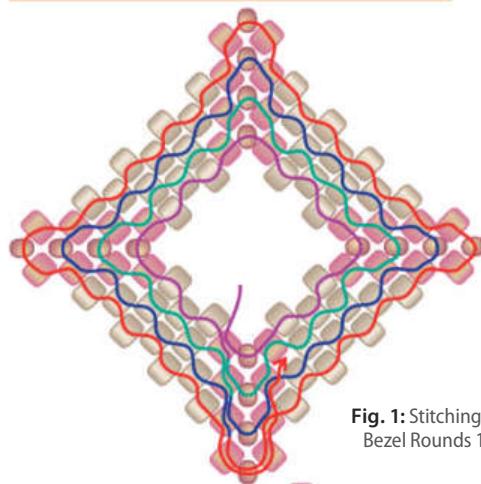


Fig. 1: Stitching Bezel Rounds 1–5

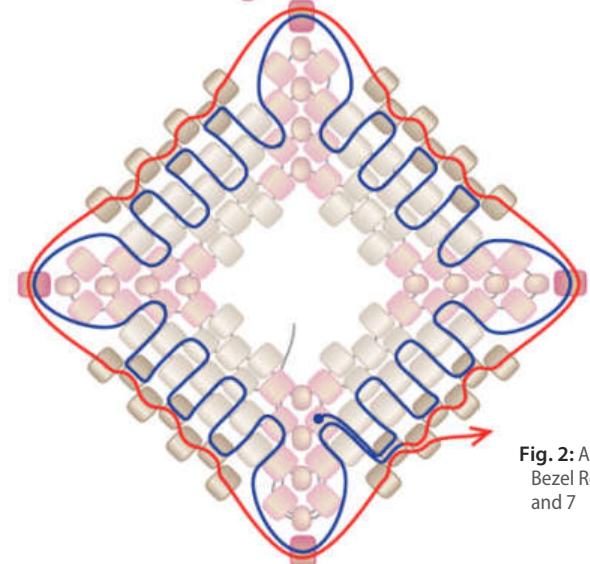


Fig. 2: Adding Bezel Rounds 6 and 7

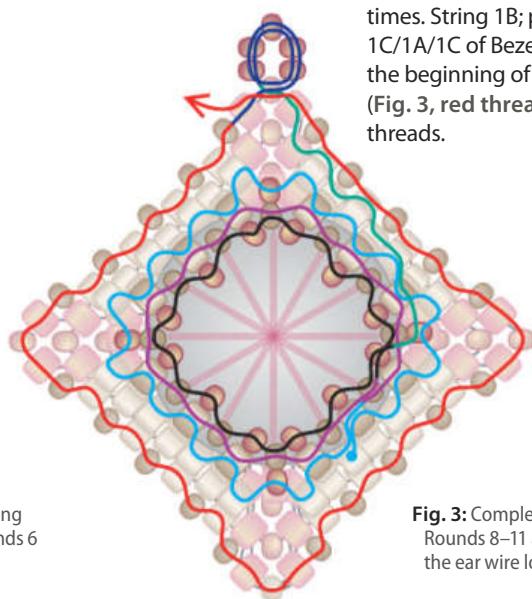


Fig. 3: Completing Bezel Rounds 8–11 and adding the ear wire loop

1) BEZEL. Use circular herringbone and circular and tubular peyote stitches to create a square base and a bezel for the rivoli:
Bezel Rounds 1 and 2: Use 3½' of thread to string {1C, 1A, 1C, and 3D} four times, leaving a 6" tail. Use the working and tail threads to tie a knot and pass through the first C strung (Fig. 1, purple thread). *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round.

Bezel Round 3: String 1C, 1A, and 1C; skip 1A of the previous rounds and pass through the following C. String 1D; skip 1D of the previous rounds and pass through the following D. String 1D; skip 1D of the previous rounds and pass through the following C. Repeat from the beginning of this round three times (Fig. 1, green thread).

Bezel Round 4: String 1C, 1A, and 1C; skip 1A of Bezel Round 3 and pass through the following C. String 1D and pass through the next D of Bezel Round 3; repeat. String 1D; pass through the next C of Bezel Round 3. Repeat from the beginning of this round three times (Fig. 1, blue thread).

Bezel Round 5: String 1C, 1A, and 1C; skip 1A of Bezel Round 4 and pass through the next C. String 1D and pass through the next D of Bezel Round 4; repeat twice. String 1D; pass through the next C of Bezel Round 4. Repeat from the beginning of this round three times. Weave through beads to exit from the second C added in Bezel Round 3 (Fig. 1, red thread).

Bezel Round 6: *Note:* This round begins to form the sides of the bezel off of Bezel Round 3 of the square base. String 1D and pass through the next D of Bezel Round 3; repeat. String 1D; pass through the next C of Bezel Round 3. String 1C; skip 1A of Bezel Round 3 and pass through the next C of Bezel Round 3. Repeat from the beginning of this round three times (Fig. 2, blue thread).

Bezel Round 7: String 1D and pass through the next D of Bezel Round 6; repeat. String 1D; pass through the next C of Bezel Round 6. String 1D; pass through the next D of Bezel Round 6. Repeat from the beginning of this round three times (Fig. 2, red thread). Place 1 rivoli faceup into the cup formed by Bezel Rounds 6 and 7 so the back of the rivoli touches Bezel Rounds 1 and 2.

Bezel Round 8: String 1D and pass through the next D of Bezel Round 7; repeat. String 1A; pass through the next D of Bezel Round 7. String 1D; pass through the next D of Bezel Round 7. Repeat from the beginning of this round three times (Fig. 3, turquoise thread).

Bezel Round 9: String 1B and pass through the next D of Bezel Round 8; repeat eleven times (Fig. 3, purple thread).

Bezel Round 10: String 1A and pass through the next B of Bezel Round 9; repeat eleven times (Fig. 3, black thread). Weave through beads to exit from 1A of Bezel Round 5 (Fig. 3, green thread).

Ear-wire loop: String 5A; pass through the last A exited. Repeat the thread path to reinforce. Pass through the next C of Bezel Round 5 (Fig. 3, blue thread).

Bezel Round 11: String 1B and pass through the next D of Bezel Round 5; repeat three times. String 1B; pass through the next 1C/1A/1C of Bezel Round 5. Repeat from the beginning of this round three times (Fig. 3, red thread). Secure and trim the threads.

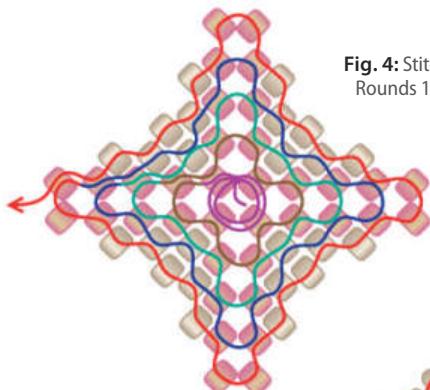


Fig. 4: Stitching Triangle Rounds 1-5

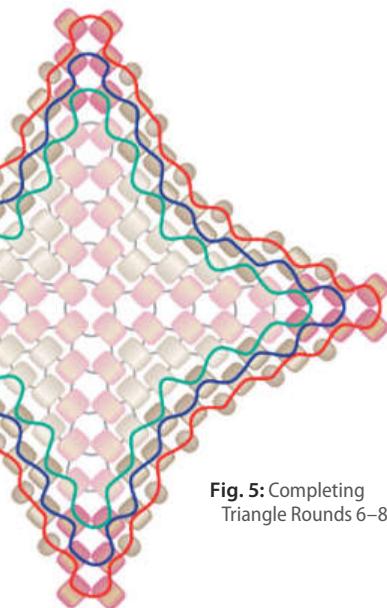


Fig. 5: Completing Triangle Rounds 6-8

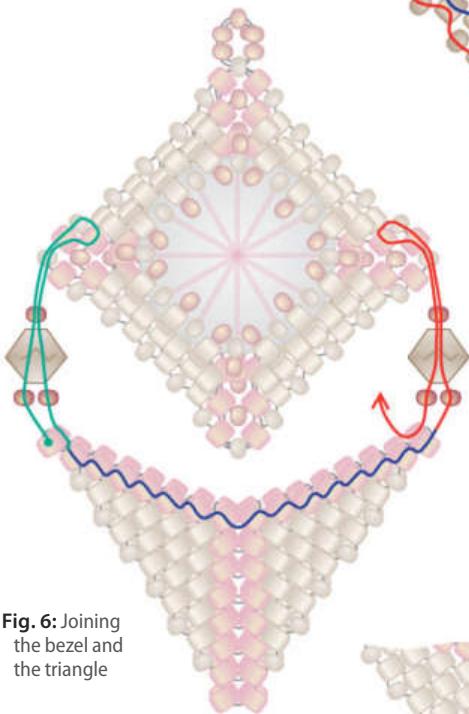


Fig. 6: Joining the bezel and the triangle

artist's tip

After assembling the earring, rock the triangle bail back and forth so the point of the bezel's base nestles into the center of the bail.

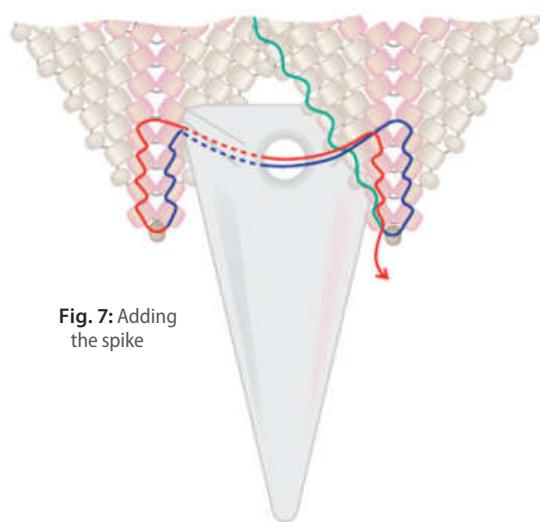


Fig. 7: Adding the spike

2) TRIANGLE. Use circular herringbone and peyote stitches to create a folded triangle bail:

Triangle Round 1: Use 3½' of new thread to string 4C, leaving a 6" tail. Pass through all the beads again, then tie a knot with the working and tail threads and pass through the first C strung (Fig. 4, purple thread).

Triangle Round 2: String 2C and pass through the next C of Triangle Round 1; repeat three times (Fig. 4, brown thread). *Note:* Step up for this and subsequent rounds by passing through the first bead added in the current round.

Triangle Round 3: String 2C; pass through the next C of Triangle Round 2. String 1D; pass through the next C of Triangle Round 2. Repeat from the beginning of this round three times (Fig. 4, green thread).

Triangle Round 4: String 2C; pass through the next C of Triangle Round 3. String 1D; pass through the next D of Triangle Round 3. String 1D; pass through the next C of Triangle Round 3. Repeat from the beginning of this round three times (Fig. 4, blue thread).

Triangle Round 5: String 2C; pass through the next C of Triangle Round 4. String 1B and pass through the next D of Triangle Round 4; repeat. String 1D; pass through the next C of Triangle Round 4. Repeat from the beginning of this round three times (Fig. 4, red thread).

Triangle Round 6: String 2C; pass through the next C of Triangle Round 5. String 1D and pass through the next D of Triangle Round 5; repeat twice. String 1D; pass through the next C of Triangle Round 5. Repeat from the beginning of this round three times (Fig. 5, green thread).

Triangle Round 7: String 2C; pass through the next C of Triangle Round 6. String 1D and pass through the next D of Triangle Round 6; repeat three times. String 1D; pass through the next C of Triangle Round 6. Repeat from the beginning of this round three times (Fig. 5, blue thread).

Triangle Round 8: String 2C; pass through the next C of Triangle Round 7. String 1B and pass through the next D of Triangle Round 7; repeat four times. String 1B; pass through the next C of Triangle Round 7. Repeat from the beginning of this round three times (Fig. 5, red thread). Fold the top and bottom points of the beadwork toward each other to form a triangular shape, with the thread exiting the left edge of the fold.



3) JOIN. *String 1A, 1E, and 1A; pass up through the 1A/1C of Bezel Round 5 and the nearest A of Bezel Round 11 on the left corner of the bezel. Pass back through the nearest C of Bezel Round 4, working back toward the left corner. Skip the last A exited in Bezel

Round 11 and pass back through the last 1C/1A exited in Bezel Round 5 and the last 1A/1E added. String 1A; pass back through the C on the other side of the fold that sits next to the last C exited in Triangle Round 8** (Fig. 6, green thread). Repeat the thread path to reinforce. Weave through beads to exit from the C on the opposite end of the triangle that corresponds to the current C (Fig. 6, blue thread). Repeat from * to ** on the right corner of the bezel (Fig. 6, red thread).

4) SPIKE. Weave through beads of the triangle to exit from 1C of Triangle Round 8 at the bottom front point of the triangle (Fig. 7, green thread). String 1A; pass up through the next 4C, with the thread exiting back toward the other half of the triangle. String 1 spike pendant; pass down through the mirror 4C of the back half of the triangle (Fig. 7, blue thread). String 1A; pass up through the next 4C, back through the spike pendant, and down through the mirror 4C on the front

half of the triangle (Fig. 7, red thread). Repeat the thread paths that connect the spike pendant to reinforce. Secure and trim the threads.

5) EAR WIRE. Attach 1 ear wire to the ear-wire loop by opening and closing the ear-wire loop as you would a jump ring.

6) Repeat Steps 1–5 for a second earring. ●

GLORIANNE LJUBICH started creating jewelry in 2000. She found her passion in beadweaving, engaging her inner geek by engineering and constructing new designs. She teaches her designs in Seattle, Washington, and her designs have appeared in several publications, including *Beadwork* magazine. To contact her or see more of her designs, visit www.zazzijewelrydesign.etsy.com.

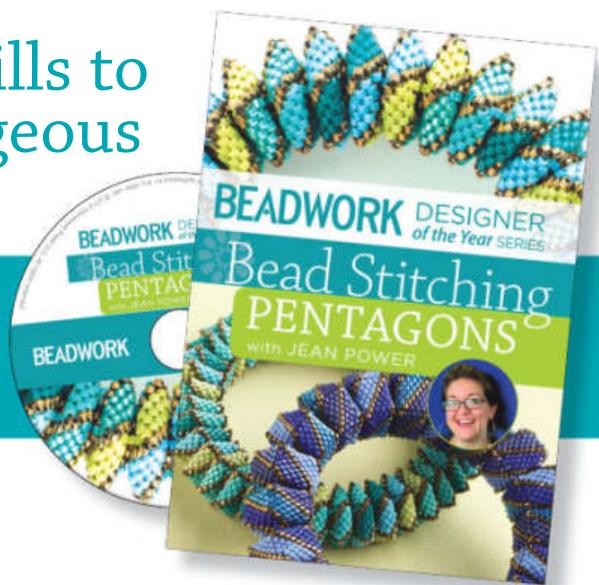
RESOURCES Check your favorite bead retailer or contact: All materials: FusionBeads.com, (888) 781-3559.

Take your beadwork skills to the next level with gorgeous geometric shapes.

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BEADWORK



Ocean Treasures Bracelet

EVELÍNA PALMONTOVÁ

Piggy beads cleverly conceal pearls along the outer edge of this bracelet's lively components.



TECHNIQUES

circular peyote stitch
netting

PROJECT LEVEL

MATERIALS

1 g higher metallic June bug (teal iris) size 15° Japanese seed beads (A)
2 g silver galvanized size 11° Japanese seed beads (B)
4 g opaque gray 5×2.5mm 2-hole SuperDuos (C)
40 opaque pastel green 8×4mm piggy beads (D)
40 jet 3mm crystal bicones (E)
20 opaque turquoise 3mm fire-polished rounds (F)
40 gray 4mm pearl rounds (G)
1 stainless steel 7×10mm lobster clasp
2 stainless steel 6mm jump rings
Crystal 6 lb FireLine braided beading thread

TOOLS

Scissors
Size 12 beading needle
2 pairs of chain- or flat-nose pliers

FINISHED SIZE

7 1/4"

1) COMPONENTS. Use circular peyote stitch and netting to form the round components:

Round 1: Use 3' of thread to string {1C and 1B} four times, leaving a 6" tail; pass through the beads again to form a circle. Use the tail and working threads to tie a knot. Pass through the first (inside) hole of the first C strung and the second (outside) hole of the same C (Fig. 1, blue thread). Note: You will now begin stitching in the opposite direction.

Round 2: String 1B, 1F, and 1B and pass through the outside hole of the next C in Round 1; repeat three times. Step up through the first B added in this round (Fig. 1, red thread).

Round 3: String 1B, 2C, and 1B; skip 1F of Round 2 and pass through the next 1B/1C (outside hole)/1B of Round 2. Repeat from the beginning of this round three times. Weave through beads to exit from the outside hole of the second C added in this round, toward the first C added (Fig. 2). Note: You will now begin stitching in the opposite direction.

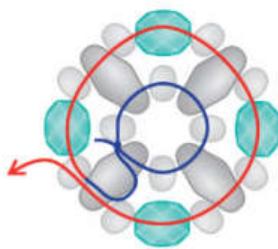


Fig. 1: Forming Rounds 1 and 2 of a component

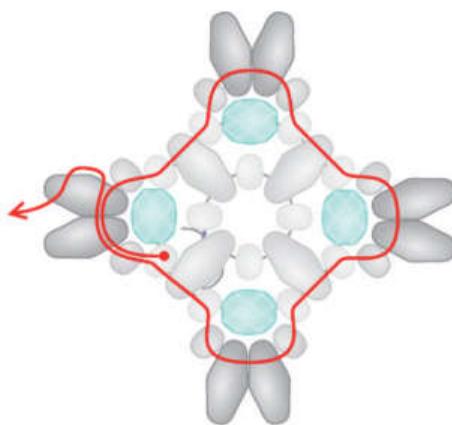


Fig. 2: Stitching Round 3 of a component

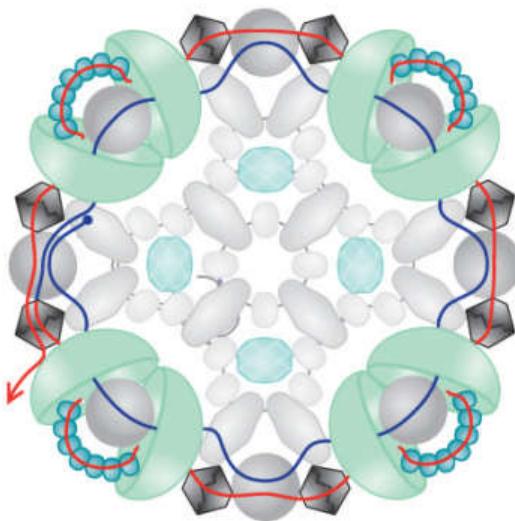


Fig. 3: Working Rounds 4 and 5 of a component

Round 4: Note: Each D has a hole through the center of the bead and a hole through one side of the bead. We will refer to them as the center hole and the side hole, respectively.

String 1G; pass through the next C (outside hole) of Round 3. String 1D (center hole, outside to inside), 1G, and 1D (center hole, inside to outside); pass through the next C (outside hole) of Round 3. Repeat from the beginning of this round three times. Step up through the first G added in this round (Fig. 3, blue thread).

Round 5: String 1E; pass through the side hole of the next D in Round 4. String 7A; pass through the side hole of the next D in Round 4. String 1E; pass through the next G of Round 4. Repeat from the beginning of this round three times. Step up through the first E added in this round (Fig. 3, red thread). Don't trim the threads; set the component aside.

Repeat this entire step four times for a total of 5 components.

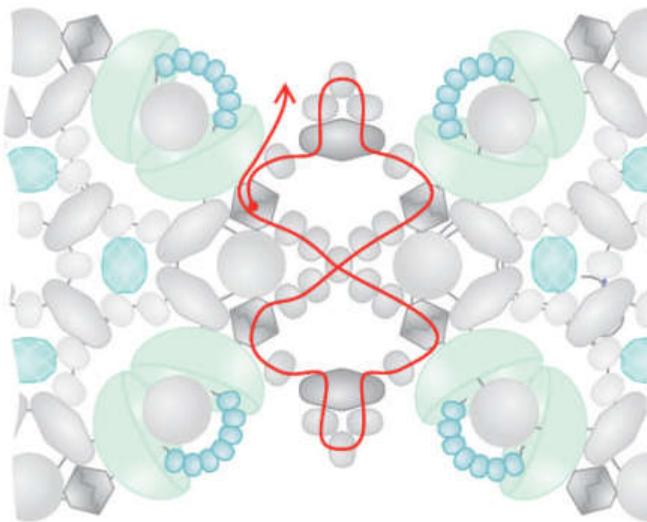


Fig. 4: Connecting two components

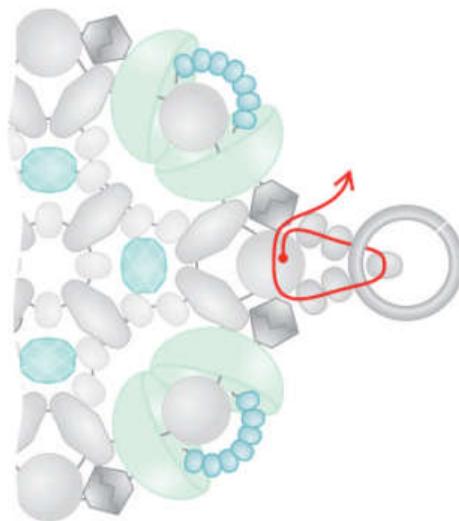


Fig. 5: Attaching one half of the clasp

2) CONNECT. Use the working thread of 1 component to string 1B, 1C, and 3B; pass through the second hole of the last C added. String 1B; pass down through 1E of Round 5 on a second component, exiting toward the nearest G. String 5B; pass down through the E that's nearest the last E exited on the first component. String 1B, 1C, and 3B; pass through the second hole of the last C added. String 1B; pass up through the nearest E on the second component. String 2B and pass through the third B of the 5B set added in this step. String 2B; pass up through the first E exited on the first component (Fig. 4). Repeat the thread path to reinforce. Secure the threads and trim. Repeat this entire step three times to connect the components; on the first and last components, trim only the tail threads and leave the working threads in place.

3) CLASP. Weave the working thread of 1 end component through beads to exit the Round 5 end G. String 3B, 1 jump ring, and 2B; pass through the last G exited (Fig. 5). Repeat the thread path to reinforce; secure the thread and trim. Attach the lobster clasp to the remaining jump ring and repeat this entire step to connect this jump ring to the other end of the bracelet. ●

EVELÍNA PALMONTOVÁ is a proud mother of two children and works as a dental assistant. She did Gobelín embroidery for thirteen years but now fills her free time with making beaded jewelry. Contact Evelína at www.svetrucnychprac.sk.

artist's tip

Use these components and connections to make a matching necklace focal.

RESOURCES Check your favorite bead retailer or contact: Miyuki seed beads: FusionBeads.com, (888) 781-3559. Piggy beads: Aria Design Studio, www.ariadesignstudio.etsy.com. Pearl Rounds: Alibaba, www.alibaba.com. Swarovski crystal bicones, Czech fire-polished rounds, SuperDuos, clasp, jump rings, and FireLine beading thread: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com.

QUICK + EASY BEADWORK

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25+
SIMPLE,
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Make stunning jewelry in this supersized
special issue packed with trendy, easy-to-make designs!

Starry-Eyed Ring

Risa Hoffman

Combine tubular peyote stitch and right-angle weave to quickly form this elegant ring that is fun and comfortable to wear.



Main Colorway



artist's tip

Adding one more unit to the band will change the size of the ring dramatically, increasing it from a size seven to a size ten. For smaller size adjustments, work the units closest to the ring top using seed beads in place of the 3mm fire-polished rounds.

TECHNIQUES

tubular peyote stitch

right-angle weave

PROJECT LEVEL

OOO

MATERIALS

1 g silver galvanized size 15° Japanese seed beads (A)

1 g silver galvanized size 11° Japanese seed beads (B)

32 full Labrador 5×2.5mm 2-hole SuperDuos (C)

1 foil-back light Vitrail 14mm crystal rivoli

28 crystal Labrador 3mm fire-polished rounds (D)

8 purple AB 4mm fire-polished rounds (E)

Frost 10 lb WildFire thermally bonded beading thread

TOOLS

Size 10 beading needle

Scissors

FINISHED SIZE

Adjustable band; $\frac{3}{4} \times \frac{3}{8}$ " top

1) RING TOP. Use tubular peyote stitch, SuperDuos, fire-polished rounds, and seed beads to bezel the rivoli and form the top of the ring:

Round 1: Use 3' of thread to string 8C, leaving an 18" tail; pass through the beads again to form a circle. Use the tail and working threads to tie a square knot. Step up through the first (inside) then second (outside) holes of the first C strung (Fig. 1, orange thread). *Note:* At the end of this round and each of the following rounds that end with a step up through a C, you will begin stitching in the opposite direction.

Round 2: String 1C and pass through the outside hole of the next C in Round 1; repeat seven times. Step up through the inside then outside holes of the first C added in this round (Fig. 1, purple thread).

Round 3: String 1E and pass through the outside hole of the next C in Round 2; repeat seven times. Step up through the first E added in this round (Fig. 1, green thread).

Round 4: String 1C and pass through the next E of Round 3; repeat seven times. Step up through the inside then outside holes of the first C added in this round (Fig. 1, blue thread).

Round 5: String 1B and 1C and pass through the outside hole of the next C in Round 4; repeat seven times. Pass through the first B added in this round. Step up through the inside then outside holes of the first C added in this round (Fig. 1, red thread). Place the rivoli faceup into the beadwork so the back touches Round 1. Snug the beads so this round tightens around the rivoli.

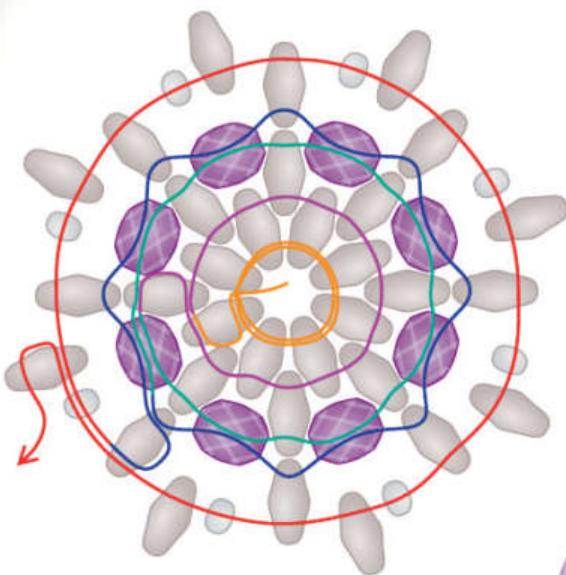


Fig. 1: Stitching Rounds 1–5 of the ring top

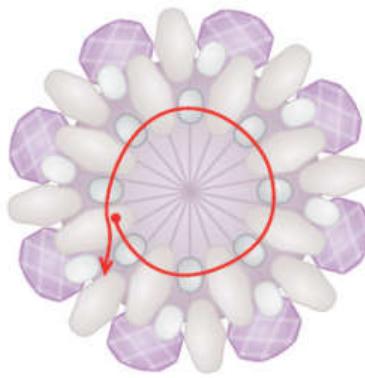


Fig. 2: Working Round 6 of the ring top



Round 6: String 1B and pass through the unused hole of the next C in Round 5; repeat seven times (Fig. 2). Repeat the thread path of this round. Secure the working thread and trim; don't trim the tail thread.

2) BAND. Use right-angle weave, seed beads, and fire-polished rounds to create the band:

Unit 1: Add a needle to the tail thread and pass through the inside hole of the first C added in Round 1. String 2A, 2D, and 2A and pass through the inside hole of the last C exited. Step up through the first 2A/2D just added (Fig. 3, blue thread; back view and only Rounds 1–3 of the ring top shown for clarity).

Unit 2: String 2A, 2D, and 2A; pass through the 2D of the previous unit and the first 2A/2D added in this unit (Fig. 3, red thread).

Units 3–14: Repeat Unit 2 twelve times.

Unit 15: String 2A; pass through the inside hole of the C in Round 1 of the ring top directly opposite the first C exited at the beginning of this step. String 2A; pass through the last 2D exited in Unit 14. Repeat the thread path of this unit several times. Secure the thread and trim. *Note:* When attaching this unit to Round 1 of the ring top, be sure the band isn't twisted.

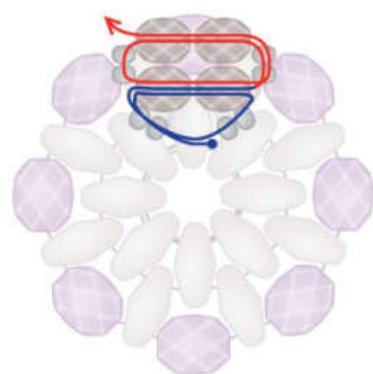
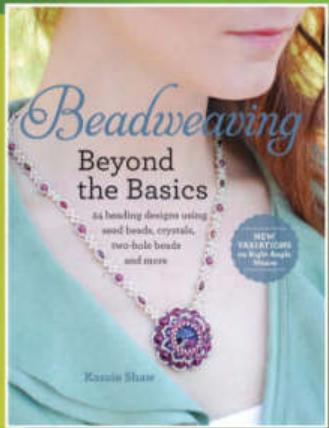


Fig. 3: Forming Units 1 and 2 of the band

RISA HOFFMAN has been beading since 2008. As a child, she learned to knit and crochet from her beloved grandmother. When her grandmother passed away, Risa was determined to continue honing her skills. Weaving beads together was a natural progression and has since become an undying passion. Risa believes her grandmother would be very proud. Find RisaJane Designs on Facebook, Instagram, and Twitter, or email her at risajanadesigns@hotmail.com.

RESOURCES Check your favorite bead retailer or contact: Seed beads, SuperDuos, and rivoli: Bead Time Sarasota, (941) 993-1938, www.beadtimesarasota.com. Fire-polished rounds and WildFire beading thread: Siesta Key Bead Shack, (941) 349-1188, www.skbeadshack.com.



Kassie Shaw's new book, *Beadweaving Beyond the Basics*, starts with the fundamentals of beading—including the author's favorite stitches, materials, and tools—but quickly delves into more advanced right-angle weave variations to challenge and inspire beaders to discover their own creativity. The book is organized as a progression of projects, highlighting how one design can frequently evolve into another. The book's twenty-four gorgeous projects vary in difficulty, with something every beader is sure to love—including the Palisades bracelet featured here. You can buy this book from your favorite bead or book retailer or at interweavestore.com. To learn more about Kassie, see our Artist Spotlight on page 80.



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Palisades

KASSIE SHAW

One of the first things I do when I play with a new stitch is add another type of bead into the mix. After making a short strip of DDRAW (double diamond right-angle weave), I noticed that a 3mm bicone would fit perfectly in the space between the corner beads from one unit to the next. I also like to see if another type of stitch can be started from a piece of existing work. I have a stash of 3mm bugle beads, and since they also fit perfectly in the space between DDRAW units, I thought a small section of peyote would be a nice contrast to the DDRAW. The resulting piece is reminiscent of a castle wall, thus the name *Palisades*.

MATERIALS

4 grams size 11° silver-lined salmon seed beads (A)
 2 grams size 15° Duracoat gold seed beads (B)
 48 jet AB2X bicones, 3mm
 1 gram matte green iris bugle beads, 3mm
 1 copper 2-strand slider clasp
 2 copper jump rings, 6mm

SIZE

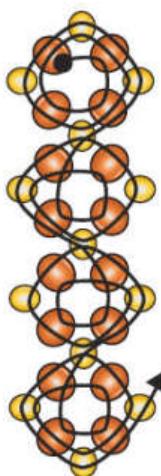
Makes a bracelet about 7 1/4" (18.5cm) long

RESOURCES

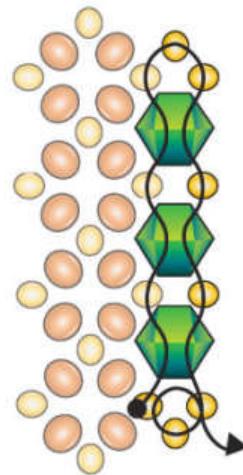
Check your favorite bead retailer or contact: All materials: Cindy's Crafts, (423) 926-0050, www.beadlady.biz. Kits: www.bit.ly/palisades-bracelet.



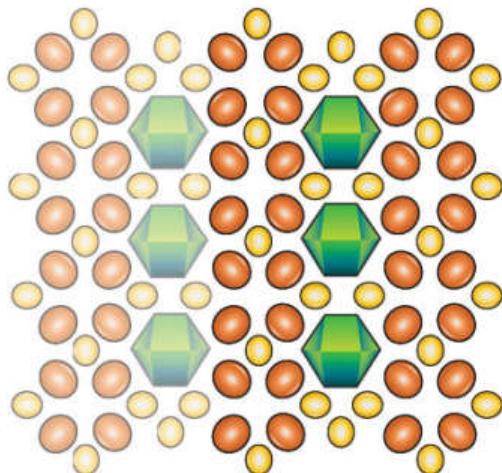
This alternate colorway uses seafoam and silver seed beads, metallic blue bicones, and matte jet iris bugle beads.



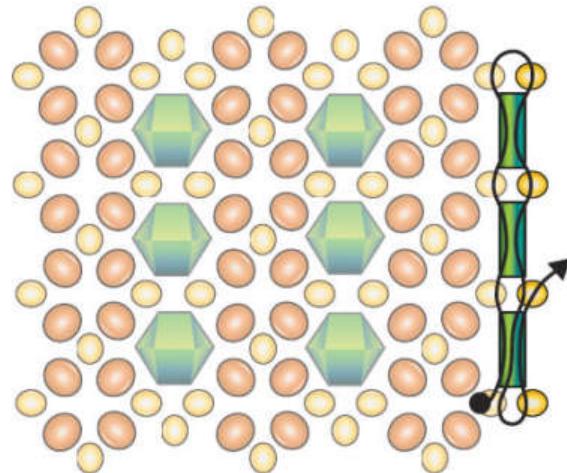
1 To start the first motif of DDRAW and crystals, make a strip of DDRAW 4 units long according to the figure above. Use size 11° (color A) beads for the inner pass and size 15° (color B) beads for the outer pass. Exit a side outer bead headed toward the center of the strip.



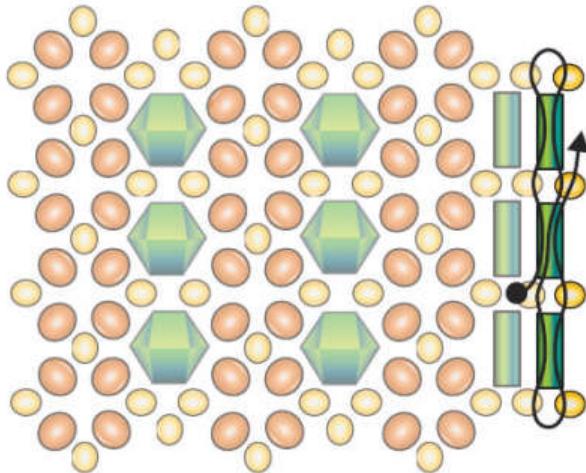
2 Pick up a crystal and pass through the outer B in the next unit; repeat twice. Pick up 2B and pass back through the last crystal picked up. Pick up 1B and pass through the next crystal; repeat once. Pick up 2B; pass through the adjacent B in the direction of the last crystal but do not go through the crystal. Pass through the first of the last 2B you just picked up, next to the crystal, exiting away from the work.



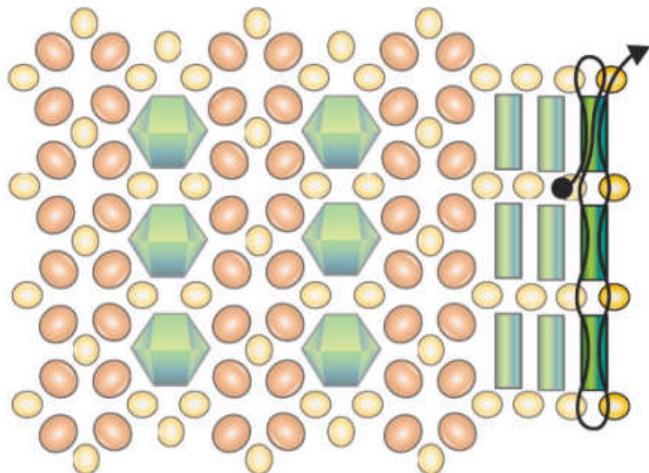
3 Build another row of DDRAW off of the B beads added in the last step. Add another row of crystals by repeating Step 2 and then add a final row of DDRAW off of the B beads you just added.



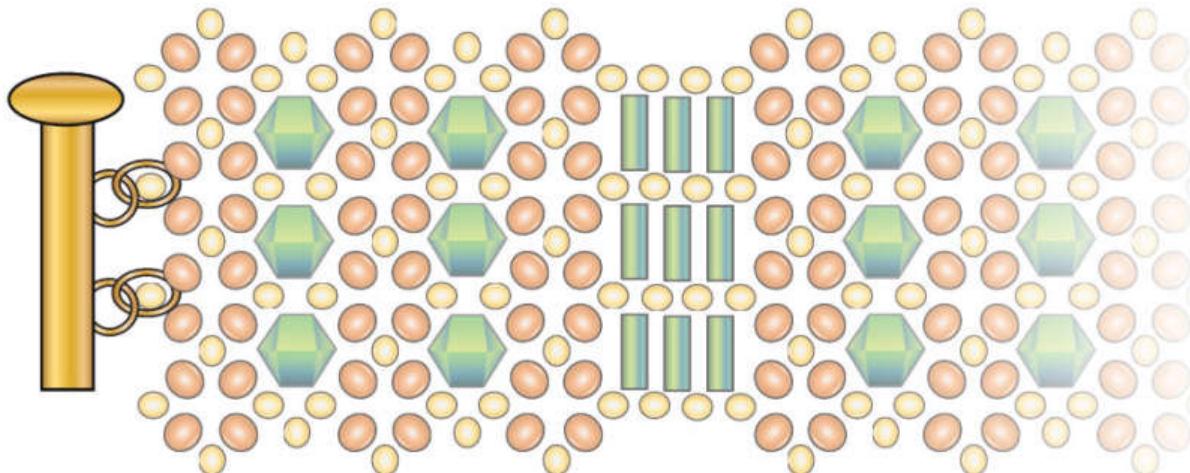
4 Create a peyote-stitch connection with bugle beads. For peyote rows 1 and 2, pick up a bugle and pass through the B in the next unit; repeat twice. Pick up 1B, turn around, and pass back through the last bugle picked up. Add 2 more B in this manner and pass back through the last B (the one being exited at the beginning of this step). Pick up 1B and turn around, passing through the first bugle picked up in this row and the next B.



5 For peyote rows 3 and 4, pick up a bugle and pass through the next B; repeat once. Pick up 1B, turn around, and pass back through the last bugle you picked up. Pick up 1B and pass through the first bugle you picked up in this step. Pass through the next B. Pick up a bugle and pass through the end B. Pick up 1B, turn around, and pass through the bugle. Pick up 1B and pass through the next bugle and the next B.



6 For peyote rows 5 and 6, pick up a bugle and pass through the next B. Pick up 1B, turn around, and pass back through the bugle you just picked up and the next B. Pick up a bugle and pass through the next B; repeat once. Pick up 1B, turn around, and pass back through the last bugle. Pick up 1B and pass through the next bugle; repeat. Pass through the last B.



7 To finish, continue adding DDRAW and crystal motifs separated by peyote-stitched bugle bead connections until the bracelet is the desired length. Stop after a row of DDRAW. Weave in your threads, secure with half-hitch knots, and trim. To add the clasp, insert a jump ring into each of the 2 center DDRAW units on either end of the bracelet and attach them to the clasp rings. ●

—TIP FOR LEFTIES—

If you are making a flat piece of beadwork, sometimes all you need to do is turn the pattern upside down. As a leftie myself, I find it easier to stitch to the left instead of the right as many patterns are drawn.

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2000 sq ft of fabulous beads and beading supplies. We carry many name brands, including Czech glass, Kazuri, Lillypilly, Miyuki, Thunderpolish crystal, Swarovski, Fuseworks, TierraCast, Artistic wire. Huge tool selection and tons of wire choices. We also offer classes, Ladies Night Out, birthday parties, or any event you can think of. We are open Tue-Sun, closed on Monday. Check our website for hours and directions or call or email us at thebeadaddiction@gmail.com.

2000 Main St. (508) 660-7984

Michigan**Munro Crafts—Berkley**www.munrocrafts.com

Great Prices and Discounts. Swarovski, Czech, pearls, wood, bone, glass, metal, acrylics, Sterling Silver, Silver Filled and Gold Filled beads and findings. Polymer Clay, Beadalon, craft supplies, charms, books, tools, beading supplies and classes. Please see our website for discount information. Email: webmail@munrocrafts.com

3954 12 Mile Rd. (248) 544-1590

Bead Bohemia—Farmingtonwww.facebook.com/beadbohemia

Low prices *friendly service.* Unique selection. A wide variety of beads and components including semi-precious gems and Czech glass to artist pieces, seed beads, designer brass lines, and more. Ask for our free "Bead Addiction" card!

33321 Grand River Ave. (248) 474-9264

Pam's Bead Garden—Farmingtonwww.pamsbeadgarden.com

We specialize in Japanese seed beads. Full-service bead store featuring Czech glass, pearls, Swarovski crystal, Delicas, silver, and tools. Free classes, visiting artists, and lots more. Open six days, closed Sunday. Call for more information.

22836 Orchard Lake Rd. (248) 471-2323

Too Cute Beads—Farmingtonwww.toocutebeads.com

Our business is based on one principle—giving everyone the opportunity to create beautiful and unique jewelry at a reasonable price. We carry Swarovski crystal, pendants, pearls, gold-filled beads, chain, sterling silver beads, cultured pearls, Murano glass, artist glass, tools and wire, kits, and much more. Visit our website for class schedule and for our sale of the week.

31711 Grandriver (866) 342-3237

Bead Haven—Frankenmuthwww.beadhaven.com

Come shop 5,000 sq. ft. of Michigan's largest bead store! Filled with the best selection of beads from around the world, no matter what type of beading you're doing. Free classes, open 7 days, and now shop online!

We carry everything!

925 S. Main St., E-1 (989) 652-3566

925 S. Main St., E-1

(989) 652-3566

The Creative Fringe LLC—Grand Havenwww.thecreativefringe.com

We're a full-service bead shop offering an extensive collection of beads, findings, wire, tools, books, lampworking, silver clay, sheet metal and metalsmithing supplies. Cultivate your creative side with classes and parties. Open workstations available. Come to the Fringe! Your creativity awaits you. Open 7 days a week.

210 Washington (616) 296-0020

Wicks and Stones Plus—Downtown Wyandottewww.wicksandstonesplus.com/

- Find us on Facebook We are the ONLY Full Service Bead Store in the Downriver Area. We carry everything for your beading needs: Seed beads, Swarovski crystals, Czech glass, Semi-precious stones, Tools, Beading thread, Artistic wire and more. If we don't have it, we'll order it for you. We offer monthly stitch and wire groups, metal and silversmithing are offered on request. Individual classes, birthday parties, ladies night out, open studio time & free classes. Call store for more information.

3138 Biddle Ave. (734) 759-0112

Stony Creek Bead & Gallery—Ypsilanti Twp.www.stonycreekbead.blogspot.com

Supporting the artist inside of you! Huge collection of Seed & Czech Beads. Bali, pearls, and stones. Lampwork & Polymer Clay by MI artists. Classes, kits, books & so much more! I-94 to exit 183. South 1 mile. Closed Sundays and Mondays. Tue-Fri 10-6, Sat 10-5. www.StonyCreekBead.blogspot.com.

2060 Whittaker Rd. (734) 544-0904

Illinois**City Beads—Chicago**www.citybeadschicago.com

Seed Bead and Aiko Specialists! Huge inventory of vintage Czech glass beads, new shaped beads, Gary Wilson cabochons, pearls and semiprecious stones. Nationally and internationally renowned teachers! DISCOUNT PRICES! Open Tuesdays 12-5, Saturdays 11-4 or by appointment. For class schedules and more information, visit our website or call to be added to our mailing list.

3928 N. Rockwell St.

(312) 316-1910

Studio Beads—Deerfieldwww.studiobeads.com

We carry a great assortment of all sizes of seed beads, freshwater pearls, "Basha" and other nationally known lampwork beads, semiprecious beads, and finished jewelry from artists across the country. We have a great assortment of vintage purses and jewelry. We offer classes and workshops with nationally recognized teachers. Visit us online for more information. Mon, Tue, Wed, Fri 10-5, Thu 10-8, Sat 10-4. 816 Waukegan Rd. (847) 607-8702

bodacious beads—Des Plainesbodaciousbeadschicago.com

Best selection—lowest prices! Japanese & Czech seeds. Semi-precious stone. Pearls. Area's widest variety Swarovski beads & pendants. Vintage & new Czech glass including many 2-hole beads. Fire polish. Sterling, gold-filled & base metal findings. 150+ chains. Tools. Mon-Sat 10-6. Tues til 8. Near O'Hare.

1942 River Rd.

(847) 699-7959

Chelsea's Beads—Highland Parkwww.chelseasbeads.com

Largest bead store on the North Shore. Parties, classes, and everything to make jewelry. Bali, sterling, and gold-filled parts, seed beads, Swarovski crystals, pearls, semiprecious beads, fancy glass beads, tools, and stringing supplies. eBay store. Mon-Fri 10-5:30, Sat 11-5, Sun 12-4. Fax: (847) 681-0681. Email: info.chelseasbeads@sbcglobal.net. 1799 St. Johns Ave. (847) 433-3451

Bead In Hand—Oak Parkwww.beadinhand.com

An extraordinary selection of beads and beading supplies. Birthday parties, classes, repairs. Space for customers to "stay and play." Closed Wed. 145 Harrison St. (708) 848-1761

Minnesota**BOBBY BEAD—Minneapolis**www.bobbybead.com

Several thousand varieties of TOHO Japanese seed beads including more than 1,000 colors of AIKO Precision Cylinder beads. Wholesale and retail distributor of NEW, high-quality TOHO beading needles and One-G thread. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com.

2831 Hennepin Ave. S.

(888) 900-2323

Mississippi**The Beaded Owls—Long Beach**www.thebeadedowls.com

South Mississippi's best bead store! Full range of seed beads, Delicas, Shaped Beads, and more. Check out our website for listing of classes. 7198 Beatline Rd. Suite D (228) 284-2712

Missouri**Springfield Leather & Touchstone Beads—Springfield**www.springfieldleather.com

Come in and explore Springfield's largest bead store, over 2,500 sq. ft. of high quality findings and an awesome selection of semi-precious bead strands for your unique creations. We have lots of tools for beading, metal stamping, leather crafts and a wide array of seed beads. We offer a variety of classes taught by our resident experts. Lots of classes. Open Mon-Sat 9-6. 1463 S. Glenstone (800) 668-8518

Lady Bug Beads—St. Louiswww.ladybugbeads.net

Midwest's favorite bead shop. Over 3000 sq. ft. of beads that focus on Toho and Miyuki Seed Beads, a large selection of Czech Glass and Tierra Cast Pewter. Full selection of Swarovski Crystals and Freshwater Pearls. We are a teaching store. Also check out our Etsy Shop at LadybugbeadsSTL. Mon, Wed, Fri 10-6, Tue and Thu 10-8, Sat 9-4, Sun 12-4. (314) 644-6140

Nevada**Bead Jungle—Henderson (Las Vegas area)**www.beadjungle.com

Most complete bead shop in the Las Vegas area with the largest variety of beads and findings. Classes, silversmithing, parties, workshops, and volume discounts. Minutes from the Strip. Please visit website for shop hours.

1590 W. Horizon Ridge Pkwy., Ste. 160

(702) 432-2323

Bead Haven—Las Vegaswww.beahavenlasvegas.com

Nevada's most comprehensive bead store, catering to all bead enthusiasts. Huge selection of findings, pressed glass, seed beads. Full line of Swarovski. Free classes daily. Mon-Sat 10-6. Closed Sun. 7575 W. Washington Ave., Ste. 131 (702) 233-2450

New Hampshire
Bead It!—Concordwww.beadir.it

We'll bend over backwards for you! We search the world for beautiful, unique beads - stone, pearl, glass, sterling, g.f. etc. Interesting clasps. Over 2500 different Japanese seed beads. Classes, parties, and work-tables. Definitely worth the trip! Open Tuesday through Sunday. Our online shop is now open. Wrap yourself in beads...it's great therapy! 146 N. Main St. (603) 223-0146

Just Beading Around—Epping
www.justbeadingaround.com

We carry a huge selection of high quality beads, findings and beading supplies. Miyuki and Toho seed beads, Swarovski, Preciosa, Pearls, Kazuri, Czech, Lampwork, Gemstones & more. Classes and Parties. Plenty of parking. Handicap accessible. Awesome staff!! 285 Calef Highway, Rte. 125 (603) 734-4322

Santerre's Stones 'N Stuff—Exeter
www.santerrestones.com

Looking for the real thing? We have a huge selection of semi-precious & precious gemstone beads, Miyuki seed beads, Delicas, Swarovski, Kazuri, Czech & more. Custom cutting & drilling. Classes/parties. Easy to locate. Helpful, friendly staff. Open 7 days a week. 42 Water St. (603) 773-9393

Ladybead and Rook—Wilton
www.ladybeadandrook.com

Beautiful, quality beads to inspire your creativity and accentuate your style. Emphasis on European beads: Czech crystals, pressed glass, seed beads, pearls, and semiprecious. Artisan-created jewelry for fine gift giving. Ample parking. Thu-Sat 9-5:30, Sun 11-4. At the Riverview Mill Artist Shops. 29 Howard St. (603) 654-2805

New Jersey**Beads by Blanche—Bergenfield**www.beadsbyblanche.com

(Only miles from NYC.) Visit East Coast's premier bead shop. 3,000+ colors/styles of Japanese seed beads, glass, crystal, semiprecious, lampwork, and more! Classes by local and nationally known artists. Extensive inventory for unlimited possibilities!

106 N. Washington Ave.

(201) 385-6225

Jubil Beads & Yarns®—Collingswoodwww.jubilbeadsandyarns.com

Everything you need under one roof! Fabulous full-service source for Miyuki & Czech beads, crystals, yarns, supplies. Eight-torch lampworking studio, weaving, knitting, crocheting, PMC, & more! Repairs, custom jewelry, and parties. Contact us via email at info@jubilbeadsandyarns.com. 713 Haddon Ave. (856) 858-7844

Sojourner—Lambertville
www.sojourner.biz

Sojourner stocks freshwater pearls, semiprecious stones, Swarovski crystals, Czech glass and seed beads, sterling beads, Chinese enamel beads, castings, charms, ethnic beads, findings—including our own design **sterling silver box clasps bezel set with vintage and semiprecious elements**. Open daily 11-6.

26 Bridge St.

(609) 397-8849

The Birds and the Beads—Morganvillewww.thebirdsandthebeads.com

Surround yourself in beads! Incredible collection of hand-selected stone, pearl, glass and shell beads. Plus, all the best seed beads, tools, books, findings, and Swarovski crystals. Please call or stop by for further information and our extensive class schedule.

411 Rt. 79

(732) 591-8233

Bead Dazzle—Point Pleasantwww.BeadDazzlePoint.com

Bead Dazzle: Ocean County's largest full service Bead Store. We have a huge selection of seed beads (all sizes and shapes), Swarovski Crystal, Semi-Precious Stones, and much more. We offer many classes in a warm and friendly atmosphere.

2319 Bridge Ave.

(732) 295-6679

Lucy's Bead Boutique—Point Pleasantwww.LUCYSBEADABOUTIQUE.com

We offer classes, kits, variety of Miyuki, Toho, Swarovski, Czech, and much more. Also, Bead Club, Sunday Fundays, Open Beading, all in a social, fun atmosphere!

3241 Route 88

(848) 232-3690

Bazaar Star Beadery—Ridgewoodwww.bazaarstarbeadery.com

Take a journey into the colorful wonderland of beads galore! Eclectic collection gathered from around the world awaits you! Come one, come all, sit and stay, we'll help you create it all. Ladies' parties/birthdays/original kits and instructions. 216 E. Ridgewood Ave. (201) 444-5144

New Mexico**Thunderbird Supply Company—Albuquerque**www.thunderbirdsupply.com

A beader's candy store! Albuquerque's largest and most complete bead store! Filled with findings, metal beads, strands, seed beads, stringing and wire wrapping supplies. We carry a complete line of fabricated metal sheet and wire in silver, nickel, and copper product. Mon-Fri 9am-6pm, Sat 10am-5pm MST 2311 Vassar NE (505) 884-7770

The Beaded Iris—Albuquerque

Specializing in Japanese seed beads, Delicas, rare vintage beads, and handmade beads, just to name a few. A relaxed atmosphere with cheerful gals to help you!

1512 F Wyoming Blvd. NE

(505) 299-1856

Thunderbird Supply Company—Gallupwww.thunderbirdsupply.com

Our main showroom store is just off I-40, located just minutes from the Navajo and Zuni Nation, is filled with over 13,000 items; fabricated metal sheet and wire (silver, nickel, and copper), findings, metal beads, metalsmithing tools, beading supplies, natural and man-made strands. Mon-Sat 8:30am-6pm MST 1907 W Highway 66 (800) 545-7968

Minnesota**BOBBY BEAD—Minneapolis**www.bobbybead.com

Several thousand varieties of TOHO Japanese seed beads including more than 1,000 colors of AIKO Precision Cylinder beads. Wholesale and retail distributor of NEW, high-quality TOHO beading needles and One-G thread. Largest Full-Line Bead Store in Minnesota! info@bobbybead.com.

2831 Hennepin Ave. S.

(888) 900-2323

New York**Let's Bead!—East Rochester**www.letsbead.com

3,200 sq. ft. bright full-service bead shop. Ever-growing selection of tools, books, beads, stringing materials, findings, wire, chain mail, kumihimo, Swarovski crystals, classes, and more! Relax, use our tools, and get friendly help at our in-store design station.

349 W. Commercial St.

(585) 586-6550

Beads Mosaic—Nanuetwww.BeadsMosaic.com

Exclusive beads boutique! Huge selection of quality semiprecious, precious and gem stones, sterling silver beads, charms and findings, copper and brass beads/findings, seed beads, pearls, shell pearls, raku, Swarovski, Kazuri, artist lampwork, beading supplies, tools, and more! Open 7 days/week. Exit 14 off I-87/NY Thruway, 40 minutes north of NYC. Beading classes and store hours at www.BeadsMosaic.com. 78 S. Middletown Rd. (845) 501-8295

Beads World Inc.—New Yorkwww.beadsworldusa.com

From beads to crystals to leather cords and more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon-Fri 9-7, Sat-Sun 10-5.

57 W. 38th St. (near the corner of 6th Ave.)

(212) 302-1199

BEAD SHOP at Lady Jane Craft Center—Queens (Ozone Park)www.ladyjanecraftcenter.com

Largest selection outside Manhattan, Classes, Swarovski, Preciosa, Pearls, Fire polish, Hanks, Myuki, TOHO, Glass beads, Leather, Semi-precious Strands, Pendants, Cabachons, Findings, Chains, Metal, Stamps, Tools, Books. Open 7 days. Off Belt Parkway, Exit 17.

137-20 Crossbay Blvd.

(718) 835-7651

Beads of a Feather—Sidneywww.beadfeather.com

Shop closing! Use DISC30 for 30% off on line!

27 Division St.

(607) 563-2829

Park Ave Beads—Wantaghwww.ParkAveBeads.com

Long Island bead store with friendly, experienced staff with over 30 years of experience, carrying gemstones, freshwater pearls, seed beads, Swarovski, Thunder Polish, Czech, findings, sterling silver, gold filled, threads, tools, leather and chain at the lowest prices. Classes, parties, and groups. gail@parkavebeads.com. 3341 Park Ave. (516) 221-7167

North Carolina**Chevron Trading Post & Bead Co.—Asheville**www.chevronbeads.com

Asheville's premier full-service bead store of 25+ years. Largest selection of seed beads, Old World Trade Beads and Vintage glass in the SE Region. Huge selection of pearls, gemstones, crystals, Czech, ceramic & natural beads, including all the supplies you need. WireLace® Distributor – Open 7 day a week. Importer/Classes/Parties/Workspace – www.chevronbeads.com. 40 N. Lexington Ave. (Downtown) (828) 236-2323

All Things By Hand—Fayettevillewww.allthingsbyhand.com

Come explore our ever expanding inventory of semi-precious, Czech Glass, Miyuki, TierraCast, findings, tools and so much more. Find us on FaceBook!

25 Market Square

(910) 703-8585

Ain't Miss Bead Haven—Mooresvillewww.aintmissbeadhaven.com

We are a full-service bead store offering classes, handmade jewelry, and beading supplies. Birthday and private parties, Wine & Bead Night, BYOB Socials (bring your own beads), and Girls Night Out. We offer a large variety of Vintage jewelry and components, Seed beads, Swarovski Crystals, Precious and Semi-precious gemstones, Crystals strands, Sterling Silver, Silver filled, Gold filled, and Vermeil findings. Hours: Monday-Saturday 10-6; Email: aintmissbeadhaven@gmail.com. 152 N. Main St. (704) 746-9278

Ohio**Beaded Bliss Designs—Cincinnati (Harrison)**www.followyourbeadedbliss.com

The tri-state's best bead shop: create your own jewelry from our ever-growing selection of Swarovski crystal, semiprecious, glass, metals, pendants, lampwork, clay beads, books, tools, and much more! Project assistance, classes & parties, too. Always follow your bliss!

1151 Stone Dr., Ste. E (513) 202-1706

BEAD PARADISE—Cleveland (Oberlin)www.beadparadise.com

Truly amazing selection! New and vintage glass, gemstones, Swarovski, metal beads and findings. African Trade Beads, ancient, antique and collectible beads in store and online. Just off the Ohio turnpike. Open every day.

29 W. College St. (440) 775-2233

1 Stop Bead Shop—Columbuswww.1stopbeadshop.com

Columbus' premier bead store – over 3000 sq feet of beads & Studio tables. 90+ classes per quarter – bead-weaving, wire, metals, Kumihimo, Soutache & more. Czech Glass, 2000+ seed beads – Japanese & Czech, Swarovski, Semi-precious & more. Online sales welcome.

6347 Sawmill Rd., Dublin, OH (614) 573-6452

Bloomin' Beads, Etc.—Columbus (Powell)www.BloominBeadsEtc.com

We are a fun bead store with a 2,000 sq. ft. Event Center where we host weekly classes. We have all types of beads and supplies that you will need. Come join us!

4040 Presidential Parkway (740) 917-9008

JUJU BEADZ—Findlaywww.jujubeadz.us

Czech Glass, Semi Precious, Sterling Silver, Thai Silver, Seed Beads, Findings, Chain, Leather, Tools, Beading Books, Magazines, and Classes. 829 Tiffin Ave. (419) 422-4444

Gahanna Bead Shop—Gahannawww.gahannabeadstudio.com

Oldest bead store in Columbus, uncommon beads at uncommon prices. Huge selection of findings, vintage porcelain, stone, wood, bone, Miyuki, Swarovski, Czech, cords, leather, and more. Exemplary customer service from friendly, knowledgeable staff.

1028 N. Hamilton Rd. (614) 933-8948

SAFIRE ROSE BEADS & THINGS—Madisonwww.sa_rerose.comsafirerose@neohio.twcbc.com

Store hours 10AM-6PM Monday thru Saturday and Sunday 11AM-5PM. Family owned and operated full service bead store. Classes are free when materials purchased at our store. Projects for every budget. Parties for children and adults day or evenings.

50 W. Main St. (440) 428-9617

Oklahoma**Beadles—Broken Arrow**www.beadlesbeadshop.com

Beads to beat the band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock-star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.

114 W. Dallas St. (918) 806-8945

Oregon**Azillion Beads—Bend**www.azillionbeads.net

"More beads than you can imagine!" NEW LOCATION IN BEND. Over 2,000 sq. ft. of beads. Call for directions. Email azillionbeads@gmail.com. 910 Harriman St., #100 (541) 617-8854

Pennsylvania**KAT'S BEAD BOUTIQUE—Allentown**www.katsbeadboutique.com

Biggest Little Bead Shop in PA. Full selection of crystals, seed beads, findings, books, tools, unusual items, and one-of-a-kind jewelry. Classes by local and nationally known teachers. Once a month stitch-for-free day.

725 N. 19th St. (610) 432-7545

Buttercup Beads—Audubonwww.buttercupbeads.com

Let your creativity blossom in our cozy country setting. Classes, Parties, oh-so-pretty sparkly things, and most of all, fun! One-stop shopping in an open workshop environment. Artisan/bead-addict owned and operated.

1123 Pawlings Rd. (484) 524-8231

The Bead Garden—Havertownwww.thebeadgarden.com

Friendly, full-service bead store for all of your jewelry-making needs. Classes for all levels of experience, including beginners. Birthday parties and group outings. Knowledgeable staff that is delighted to help.

2122 Darby Rd. (610) 449-2699

The Beadtender—Williamsburgwww.beadtender.com

2,500 square ft of a bead addicts paradise! Open Mon-Sat, 10-7 pm and Sundays 12-5.

5100 Main Street (757) 253-2323 (BEAD)

Blue Santa Beads—Mediawww.bluesantabeads.com

An artistic venue that prides itself on a vast selection of beads and findings to encourage your creativity. Customers always come first and always return.

1165 W. Baltimore Pike (610) 892-2740

Washington**Beads and Beyond—Bellevue**www.quiltworksnw.com

Now partnered with QuiltWorks Northwest. Full range of seed beads, charms, sterling, vintage, books, Swarovski, tools, trade beads along with unique fabrics and patterns for the quilter and sewer. This is your shop for creative inspiration. Great local and national instructors. Mon, Wed, Fri, Sat 10-6; Tue, Thu 10-9; Sun 12-5.

121A 107th Ave. NE (425) 453-6005

South Carolina
Your Place to Bead—Horse Feathers—Campobellowww.horsefeathers1.com

South's best source for the best selection of Delicas, trim beads, gold and silver findings, Swarovski, semiprecious beads, cabochons, dichroic glass and wire. We offer classes daily or by your schedule. Mon-Fri 11-5, Sat 10-2:00.

18845 Asheville Hwy. (866) 228-7600

(864) 457-2422

Tennessee**Bead Therapy—Chattanooga**

Finally open now on Tuesdays through Saturdays. Fabulous selection of Japanese seed beads, Swarovski/Preciosa crystals, natural stone beads, glass and freshwater pearls, Czech Firepolish/pressed glass bead and beading supplies. Experienced teachers and great classes! Come see us!

400 E. Main St. 423-509-1907

White Fox Beads—Knoxvillewhitefoxbeads.com

We have the jewelry-making supplies you need for your next project and those "must haves" for your stash! Seed Beads! Vintage! Czech Glass! Come in today and discover why our awesome classes, expert staff and superb service are well known throughout the region. New for 2015 - Get in our Studio Space and Make Stuff!

5111 Homberg Dr. (865) 980-0237

Texas**Beads Unlimited Inc.—Dallas**

Your one stop bead shop in Dallas: Huge collection of Gemstones, agates, pewter, findings, chain, Chinese crystal, pave beads, rhinestone findings, wood beads, tools, ceramics and sterling silver jewelry studded with semi-precious gemstones. Spend over \$300 or more (wholesale) and receive 50% off on selected items. Call us to be included for weekly sales at the shop. Email: indiagems@aol.com. Fax: (214) 749-0446 2454 Royal Ln. (214) 749-0444

Spring Beads—Houston/Springwww.springbeads.com

Best full-service bead store in Texas where we feed your need to bead! Great selection of Swarovski crystals, pearls, gemstones, Czech glass, lampwork, sterling silver, gold-filled, pewter, and copper findings, tools, leather, books, Kanzashi and Tagua beads, wire, and so much more! Classes, parties, jewelry design, and repair services offered. Outstanding customer service with friendly faces and bead smart! Old Town Spring, 421 Gentry, #202 (281) 288-9116

Virginia**STUDIO BABOO® "A Big Little™ Bead Store"—Charlottesville**www.studiobaboo.com

Full service bead store w/a huge selection of Delicas, seed beads, glass, semi-precious, pearls, polymer and more. Friendly, knowledgeable staff. Visit website for class schedule and hours.

1933 Commonwealth Dr. (434) 244-2905

Beads on Parade—Fredericksburgwww.beadparade.com

Just getting started or a pro, come be inspired by our huge selection of Czech glass, seed beads, silver, pewter, pearls, semi-precious stone, and Swarovski. Great prices and the friendliest staff in town. Classes ongoing. 10013 Jefferson Davis Hwy., Ste. 105 (540) 710-0705

A Bead Abode—Lynchburgwww.abeababode.com

Welcome to our full service bead shop. You'll find an ever expanding selection of Japanese and Czech seed beads, Czech pearls, pressed glass and fire polish, Swarovski crystals, semi-precious stones, findings, leather and stamping supplies, books, magazines and tools. We have classes suited for everyone. Open Tue-Sat 10am-5pm. Open heading on Thursdays from 10-5.

101 Hexham Dr., just off Enterprise Dr. (434) 237-1261

The Beadtender—Williamsburgwww.beadtender.com

2,500 square ft of a bead addicts paradise! Open Mon-Sat, 10-7 pm and Sundays 12-5.

5100 Main Street (757) 253-2323 (BEAD)

Washington**Beads and Beyond—Bellevue**www.quiltworksnw.com

Now partnered with QuiltWorks Northwest. Full range of seed beads, charms, sterling, vintage, books, Swarovski, tools, trade beads along with unique fabrics and patterns for the quilter and sewer. This is your shop for creative inspiration. Great local and national instructors. Mon, Wed, Fri, Sat 10-6; Tue, Thu 10-9; Sun 12-5.

121A 107th Ave. NE (425) 453-6005

Wynwoods Gallery & Studio—Port Townsendwww.wynwoods.com

A beautiful and unique bead shop that has everything the beader could need or want. Also, a line of sterling charms and components designed by the shop's owner, Lois. Daily 10-7.

940 Water St. (360) 385-6131

Fusion Beads—Seattlewww.fusionbeads.com

Visit the largest bead store in Seattle! Stop in & take one of over 80 classes taught by local & nationally known instructors. Shop our extensive line of Swarovski Elements Crystals, Japanese seed beads, gemstones, glass beads, handmade beads & findings, & so much more. Our friendly & knowledgeable staff will help get you started! Mon-Sun 10-6, Tues 10-7 3830 Stone Way N. (206) 782-4595

Wonders of the World Beadshop—Spokanewww.wondersoftheworldinc.com

Best little bead shop in Spokane. Incredible gemstones, crystals, charms, seed beads, chain, findings, and books for your creative needs. Friendly staff and great prices. Make us your first stop! In the historic Flour Mill. 621 W. Mallon, Ste. 412 (509) 325-2867

Wisconsin**Madison Bead Company—Madison**www.madisonbead.com

Madison's favorite bead store! Our friendly staff focuses on providing excellent customer service. Beautiful, bright west-side location with on and off street parking. Great selection of Czech and Japanese seed beads, gemstones, Czech glass, tons of findings, Vintaj brass, and more! A wide array of classes for adults and kids ages 5 and up. Mon 11-5, Tue-Fri 11-7, Sat 11-5, Sun 11-3. 515 S. Midvale Blvd. (608) 274-0104

Prairie Flower Beads—Portagewww.prairieflowerbeads.com

Friendly store that offers classes, birthday/wedding parties, and open beading. Great selection of seed beads (Czech and Japanese), stone strands, pearl strands, Czech glass embellishment strands, focal pieces, Swarovski Crystals and findings. Our staff has combined experience of 50 years of beading. Magazines, books, tool, cords, leather cords and lots more. See website for hours.

210 W. Cook St. (608) 742-5900

JSM Bead Coop—Sheboyganwww.jsmbeadcoop.com

Sheboygan County's bead store! Offering a wide variety of beads, findings, tools, books and more. Workspace, tools, and a friendly, knowledgeable staff available—create right in the store! Classes and special events. Tue-Sat 10-7.

931 N. 8th St. (920) 208-BEAD (2323)

Meant to Bead—Sun Prairiewww.Meant-to-Bead.com

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New Jersey**South Jersey Bead Society**

P.O. Box 1242

Bellmawr, NJ 08099-5242

Email: coprez2@southjerseybeadsociety.orgWeb address: www.southjerseybeadsociety.org

Meetings are held the 1st Thursday of the month September–June, at Mount Laurel Fire House, 69 Elbo Ln., from 7–9. SJBS also offers workshops taught by local and national teachers. For more info see the web site.

Texas**Dallas Bead Society**Email: info@dallasbeadsociety.orgWeb address: www.dallasbeadsociety.orgYahoo Group: <http://groups.yahoo.com/group/dallasbeadsociety/>

Join DBS for camaraderie, learning and sharing the love of beads. Meetings are the first Saturday of the month, subject to holidays. We gather at 10 and have a short meeting at 10:30 followed by a program. Bring your lunch and stay after the program for open beading until 4 Check out our website or Yahoo group for specifics on meeting dates, location and programs. DBS brings in national teachers twice a year and regional teachers more frequently. We can't wait to meet you.

International**Toronto Bead Society**

Ste. 43, 155 Tycos Dr. (mail only)

Toronto, ON, Canada M6B 1W6

Email: info@torontobeadsociety.orgWeb address: www.torontobeadsociety.org

Meetings 2nd Wednesday 7 p.m., September–June. Ryerson University, 380 Victoria St. (East of Yonge, between College and Dundas), Toronto Bead Society has a fair twice a year, 1st weekend in May and 2nd weekend in November. All info on our website, under Fairs.

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Bronson Children's Hospital's Journey Beads program in Kalamazoo, Michigan, offers children undergoing cancer treatment handmade lampwork beads

to represent the various procedures they receive. Beads are made by volunteers at the West Michigan Glass Art Center, which offers studio space, glass, and equipment free to volunteers. To get involved, visit www.bronsonhealth.com/journeybeads.

The Bravery Bead Program, sponsored by the Women's Auxiliary of The



Bravery Beads

"Each bead is kind of like a badge of courage."

—SickKids patient

COURTESY: THE HOSPITAL FOR SICK CHILDREN (SICKKIDS)



Five-year-old Nattaly Brown models her Journey Beads

COURTESY: BRONSON HEALTHCARE

Hospital for Sick Children (SickKids) in Ontario, Canada, offers beads to children receiving treatment for a variety of illnesses, including cancer and organ transplants. The treatment-specific beads children receive from the Bravery Bead Program are purchased from John Bead. To get involved, visit www.bit.ly/BraveryBeads.

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techniques

PASS THROUGH

VS PASS BACK THROUGH

Pass through means to move the needle in the same direction that the beads have been strung. **Pass back through** means to move the needle in the opposite direction.

FINISHING AND STARTING NEW THREADS

Tie off the old thread when it's about 4" long by making an overhand knot around previous threads between beads. Weave through a few beads to hide the knot, and trim the thread close to the work. Start the new thread by tying an overhand knot around previous threads between beads. Weave through several beads to hide the knot and to reach the place to resume beading.

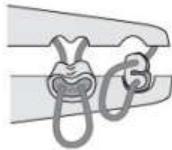
STRINGING

Stringing is a technique that uses beading wire, needle and thread, or other material to gather beads into a strand.



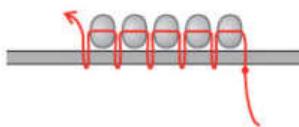
CRIMPING

Crimp tubes are seamless metal tubes used to secure the end of a beading wire. To use, string a crimp tube and the connection finding (i.e., the loop of the clasp). Pass back through the tube, leaving a short tail. Place the crimp tube in the front notch of the crimping pliers and squeeze to shape the tube into an oval. Use the back notch of the crimping pliers to press the length of the tube down between the wires, enclosing them in separate chambers of the crescent shape. Rotate the tube 90° and use the front notch of the pliers to fold the two chambers onto themselves, forming a clean cylinder. Trim the excess wire.



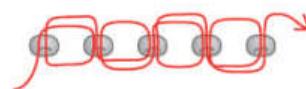
SINGLE-STITCH BEAD EMBROIDERY

Tie a knot at one end of the thread. Pass up through the foundation from back to front. String 1 bead and pass the needle back down through the foundation right next to the bead. **Note:** If using bugle beads, string them with a seed bead on each end to protect the thread from the bugle's sharp edges; stitch all 3 beads as 1 bead.



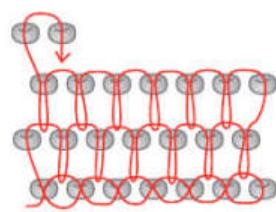
LADDER STITCH

For one-needle ladder stitch, string 2 beads and pass through them again. Manipulate the beads so their sides touch. String 1 bead. Pass through the last bead added and the bead just strung. Repeat, adding 1 bead at a time and working in a figure-eight pattern.

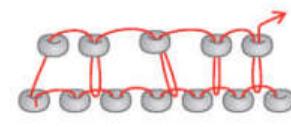


BRICK STITCH

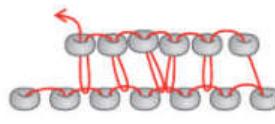
Stitch a foundation row in one- or two-needle ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.



To decrease within a row, string 1 bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.

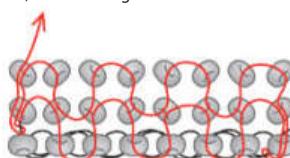


To increase within a row, work 2 stitches in the same loop on the previous row.

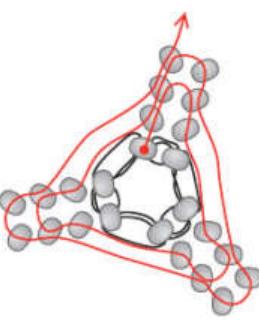


HERRINGBONE STITCH

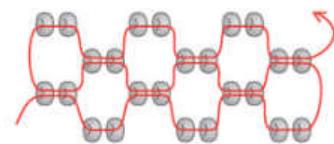
Form a foundation row of one- or two-needle even-count ladder stitch and exit up through the final bead. String 2 beads, pass down through next bead in the ladder, and pass up through the following bead; repeat to the end of the row. Step up for the next row by wrapping the thread around previous threads to exit up through the last bead strung. To form the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch, passing down then up through 2 beads of the previous row and stepping up as before. The 2-bead stitch will cause the beads to angle in each column, like a herringbone fabric.



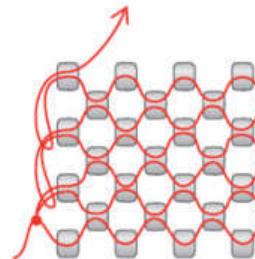
Begin tubular herringbone stitch with a foundation ring of one- or two-needle even-count ladder stitch. String 2 beads. Pass down through the next bead and up through the following bead in the ladder. Repeat around the ring. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.



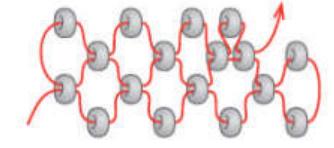
Two-drop peyote stitch is worked the same as one-drop peyote stitch, but with 2 beads at a time instead of 1 bead.



For odd-count flat peyote stitch, string an uneven number of beads to create Rows 1 and 2. String 1 bead, skip the last bead strung, and pass through the next bead. Repeat across the row (this is Row 3). To add the last bead, string 1 bead and knot the tail and working threads, clicking all beads into place. Start the next row (Row 4) by passing back through the last bead added. Continue in peyote stitch, turning as for even-count at the end of this and all even-numbered rows. At the end of all odd-numbered rows, add the last bead, pass under the thread loop at the edge of the previous rows, and pass back through the last bead added.

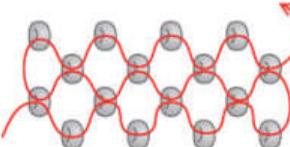


Begin a midproject peyote-stitch increase by working a stitch with 2 beads in one row. In the next row, work 1 bead in each stitch, splitting the pair of beads in the previous row. For a smooth increase, use very narrow beads for both the two-drop and the one-drop between.

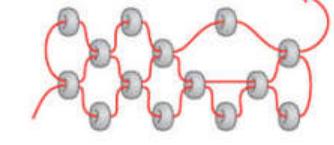


PEYOTE STITCH

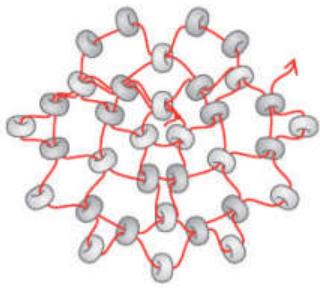
For one-drop even-count flat peyote stitch, string an even number of beads to create the first two rows. Begin the third row by stringing 1 bead and passing back through the second-to-last bead of the previous row. String another bead and pass back through the fourth-to-last bead of the previous row. Continue adding 1 bead at a time, passing over every other bead of the previous row.



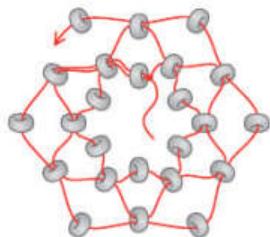
To make a midproject peyote-stitch decrease, simply pass the thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote stitch over the decrease. Work with tight tension to avoid holes.



For **circular peyote stitch**, string 3 beads and knot the tail and working threads to form the first round; pass through the first bead strung. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up to the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. It may be necessary to adjust the bead count, depending on the relative size of the beads, to keep the circle flat.

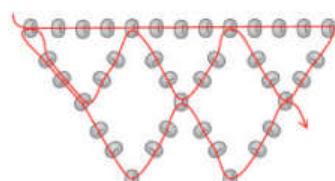


For **even-count tubular peyote stitch**, string an even number of beads and knot the tail and working threads to form the first 2 rounds; pass through the first 2 beads strung. To work Round 3, string 1 bead, skip 1 bead, and pass through the next bead; repeat around until you have added half the number of beads in the first round. Step up through the first bead added in this round. For the following rounds, string 1 bead and pass through the next bead of the previous round; repeat, stepping up at the end of each round.

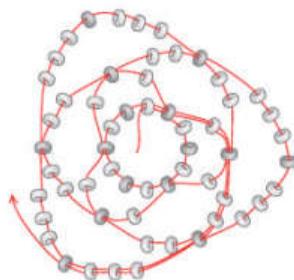


NETTING

String a base row of 13 beads. String 5 beads and pass back through the fifth bead from the end of the base row. String another 5 beads, skip 3 beads of the base row, and pass back through the next bead; repeat to the end of the row. To turn, pass back through the last 3 beads (one leg of the last net). String 5 beads, pass back through the center bead of the next net, and continue.

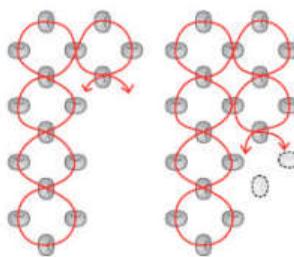


For **circular netting**, string {1A and 1B} six times; pass through them again to form a circle for the foundation round and pass through the next 1B. *String 1A, 1B, and 1A; skip 3 beads and pass through the following bead in the previous round to form a "net." Repeat from * twice, then step up for the next round by passing through the first 2 beads of the first net. String 2A, 1B, and 2A; pass through the middle bead of the nearest net in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the first net.



RIGHT-ANGLE WEAVE

For one-needle right-angle weave, string 4 beads and pass through the first 3 beads again to form the first unit. For the rest of the row, string 3 beads and pass through the last bead exited in the previous unit and the first 2 beads just strung; the thread path will resemble a series of figure eights, alternating direction with each unit. To begin the next row, pass through beads to exit from the top bead of the last unit. String 3 beads and pass through the last bead exited and the first bead just strung. *String 2 beads; pass back through the next top bead of the previous row, the last bead exited in the previous unit, and the 2 beads just strung. Pass through the next top bead of the previous row. String 2 beads; pass through the last bead of the previous unit, the top bead just exited, and the first bead just strung. Repeat from * to complete the row, then begin a new row as before.



OVERHAND KNOT

This is the basic knot for tying off thread. Make a loop with the stringing material. Pass the cord that lies behind the loop over the front cord and through the loop; pull snug.



SQUARE KNOT

This knot is the classic sturdy knot suitable for most stringing materials. Make an overhand knot, passing the right end over the left end. Make another overhand knot, this time passing the left end over the right end; pull snug.



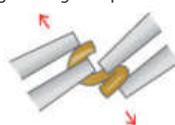
STOP BEAD

A stop bead (or tension bead) holds your work in place. To make one, string a bead larger than those you are working with, then pass through the bead one or more times, making sure not to split the thread.



WIREWORKING

To open a jump ring, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close it without distorting the ring's shape.



Master the basics Sharpen your skills

Learn more must-know techniques from Beadwork Editor Melinda Barta.



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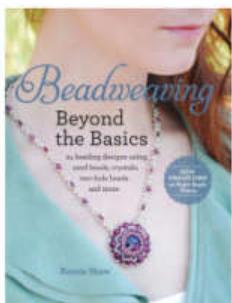
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Kassie Shaw

In Kassie Shaw's latest book, *Beadweaving Beyond the Basics*, she presents some of her favorite stitches, materials, and tools in an effort to inspire readers to go beyond the basics in their own beadwork. The



book focuses mainly on right-angle weave variations, showcasing twenty-four beautiful projects—all with clear illustrations and helpful tips.

We recently sat down with Kassie to talk about her new book.

Q: What was the inspiration for your book?

A: When I started writing the book, of course I wanted to create new projects—but more than that, I wanted to be able to tell a story. The book is laid out in such a way that if you read it from front to back, you can see how each design progresses into the next. I also wanted to show multiple colorways of as many projects as possible to demonstrate how drastically different a piece can become if you just change the bead colors.

Q: What do you hope new and experienced beaders will take away from your book?

A: My book is primarily aimed at intermediate and advanced beaders, but I hope beginners will also be inspired to try some of the projects. I especially want to reach beaders who shy

away from right-angle weave, because my projects use right-angle weave variations that actually make it easy to forget you're even using the technique. I also hope readers will see how simple it is to create something new just by saying "What if . . .?"

Q: What advice do you have for aspiring designers?

A: I think everyone has a spark of creativity, even those who don't know it yet. I spent the first thirty years of my life thinking I wasn't a creative person, but once I allowed myself to jump in to beading, I discovered a whole new world. So be brave, break the rules, and let yourself make mistakes. This is how new ideas become reality.



Kassie's Top 5 Beading Tips

1. Use the best materials you can.

If you use cheap, irregular beads or poor-quality thread, your piece won't look as good as it could or might break after only a bit of wear. Quality materials are worth the investment to ensure that your beadwork will last a lifetime.

2. Bead with friends!

Even if there's no bead society or bead shop in your area, chances are good that there are other beaders around. Take your beadwork to a local coffee shop or library and bead away. Other beaders will notice and strike up a conversation. It's helpful to be able to discuss your designs with other beaders.

3. Keep a notebook and camera with you

so that you can jot down ideas and make sketches or take pictures of things that inspire you. I have an "eye candy" folder on my computer where I save photos I find online that I then use as my screensaver.

4. Ask questions!

Designers are only human, and we sometimes make mistakes in our patterns. If you're having difficulty with a project or just want to know what color bead was used in an alternate colorway, go straight to the source.

5. Try new things.

If you find yourself using the same stitch or colors most of the time, make a list of alternates that are difficult for you and try to use at least one of them in each new project.

Beadweaving Beyond the Basics by Kassie Shaw

Join Kassie as she explores several variations on right-angle weave, including double diamond right-angle weave (DDRAW), faux right-angle weave (FRAW), and layered right-angle weave (LRAW). You're sure to find a project you love, with a gorgeous mix of bracelets, earrings, pendants, and necklaces. For a sneak peek, see Kassie's Palisades bracelet on page 66 of this issue. *Beadweaving Beyond the Basics* is available now from the Interweave Store, at www.bit.ly/beadweaving-beyond-the-basics-QA.

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